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BERLIN

JANUARY 21,
BERLIN, W., November 25, 1911

When the Bohemians made their debut here some twelve years ago they met with the most enthusiastic reception ever accorded any string quartet from abroad and for several seasons their concerts were invariably sold out. This excessive enthusiasm has long since abated, not because the playing of the four artists from Prague has deteriorated—for such is not the case—but because of the enormous competition they have to contend with now in the way of chamber music concerts. This season no less than seventeen different chamber music organizations are giving concerts here in series. The Bohemians still play with that same sweep and abandon that always marked them among their fellows. Their playing of Dvorák and Beethoven at their second subscription concert was quite on a par with anything they have thus far done in Berlin. The Bohemians introduced at this concert a novelty by Sergei Iwan Tanejew, the Russian composer, whose name is quite well known here, although we rarely meet with his compositions on Berlin programs. This novelty, a piano quintet in G minor, op. 30, will not greatly enhance the composer's reputation. It is not music that appeals to the ear or the heart or yet the mind, for, although teeming with passion, it is the passion of impotence. In spite of all the noise, it is empty music, because lacking in big, convincing ideas. It is exceedingly difficult and does not lie well for the strings, so that even such veteran routine performers as the Bohemians had a hard time of it. The piano part was played by the composer himself in a very acceptable manner.

A very sympathetic impression was made by Emeric von Stefaniai, the young Hungarian pianist, who played with the Philharmonic Orchestra the Tchaikowsky B flat minor concerto, Liszt's B minor sonata and Dohnanyi's concerto in E minor, in which the orchestra was conducted by the composer himself. Stefaniai is a familiar figure on the concert platform all over Germany, for he traveled several seasons with Willy Burmester. This is the first time, however, that he has appeared in Berlin in a concert of his own. Stefaniai is a pianist of exceptional gifts and sympathetic personality. He has a very refined, musical nature, an unerring instinct for artistic values and a polished virtuoso technic. His touch is most agreeable and his tone capable of all shades of gradation. His performances of the Tchaikowsky concerto and the Liszt B minor sonata were admirable, and now that he is devoting himself exclusively to solo playing, this young Hungarian will no doubt make a big reputation. Stefaniai has an unusual combination of instrumental and musical talents. From the purely pianistic standpoint, his playing is delightful. Dohnanyi proved to be an indifferent conductor and his assistance hampered the soloist. His concerto is rather noisy and of no great importance in point of contents. Stefaniai met with a rousing reception.

An interesting program of music for two pianos was heard at Beethoven Hall at a concert given by the sisters Else and Caecilie Satz with the Philharmonic Orchestra. They played Johan Sebastian Bach's two concertos in C major and C minor with string accompaniment, Mozart's concerto in E flat with orchestra and Liszt's concerto "Pathétique" for two pianos without accompaniment. These two charming Berlin girls, who have repeatedly been heard here since they were children, now have developed into artists of superior rank. They play with remarkable rhythmic precision, with finished technic, with well defined tonal balance and with not a little individuality, considering how difficult it is for two artists who devote themselves exclusively to this kind of work to develop individuality. Dr. Kunwald, the conductor of the Philharmonic Orchestra, met with an accident on a trolley car, which prevented his leading the orchestra for the past three weeks. This concert, as well as numerous other concerts of late, was conducted by Otto Marienhagen, one of the first violins of the orchestra. Marienhagen is an excellent musician and he has already acquired considerable routine as a conductor, but he is, of course, not familiar with the literature for two pianos and this fact, no doubt, accounts for an accident that caused a breakdown. It was not the fault of the pianist, as some have supposed, but the fault of the conductor; in fact, he had admitted as much, as I am informed. Anyhow, the playing of the two girls was so beautiful, fresh and spontaneous throughout the evening that this little episode did not weigh heavily in the balance. The artists also found very hearty appreciation on the part of the public.

At her second concert given at Scharwenka Hall with Fritz Lindemann at the piano, Emi von Buttykay-Kosary sang a program consisting largely of lieder by Schumann,

Liszt, Brahms, Strauss and Wolf. She was also heard further in arias by Handel, Erkel and in Alabiéff's "Nightingale." The real forte of this admirable young artist is the singing of arias, where she can display her remarkable facility and certainty in coloratura passages and her unusually brilliant high notes. She takes F and G with the greatest ease and can even trill on E-F sharp. Her voice is of a lovely quality and it carries well. For the German lieder, this youthful Hungarian has not the right conception, nor could one wish her to acquire it; we have excellent lieder interpreters in abundance, but very few singers can do what this artist can in the way of execution.

Busoni's fourth recital afforded us an opportunity to hear some wholly neglected Liszt compositions. The first half of the great pianist's program was made up of the third part of the "Années de Pèlerinage." What other



THE "KREUTZER" SONATA.

pianist plays the "Angelus" or the "Cypresses of the Villa d'Este," the funeral march written in memory of Maximilian, Emperor of Mexico, or the "Sursum Corda"? It must be confessed that these Liszt pieces are not grateful for the performer nor particularly interesting for the listener, but it was instructive for the younger pianists, who were present in large numbers, to hear Liszt's work, the "Années de Pèlerinage" in its entirety. The number that elicited the most applause was "Les Jeux d'eau de la Villa d'Este," the only number of this series that is played by all pianists. Here we see illustrated again Busoni's prodigious memory, for of these seven pieces six of them he would probably never be called upon to play outside of Berlin. An artist with a less phenomenal memory could not afford to learn them by heart just for Berlin. The rest of Busoni's program comprised the second ballade, "Benediction de Dieu dans la Solitude," "Valse oubliée," the "Cell at Nonnenwerth," the C minor polonaise and the chromatic galop. This last is also a characteristic Liszt composition that is never played. This truly was an unconventional program but it gave Busoni an opportunity again to show what a masterly Liszt interpreter he is. The attendance was not as large as usual—a circumstance due entirely to the program.

Beethoven's "Missa Solemnis" has come to be a standard repertory number of the Philharmonic Chorus. It was given again on Wednesday, which was Busstag, or the Day of Repentance. Although this wonderful choir sang with all the technical mastery, exquisite finish and rousing fire for which it is so famed, it could not make the same profound impression with the "Missa Solemnis" that it invariably does with certain other of its standard repertory works; it is not possible for even such a great choral conductor as Siegfried Ochs to give this composition with the effect that he produces, for instance, with Bach's G minor mass or Berlioz's requiem, his two great hobby horses. However, the rendition was of itself perfect and thoroughly in keeping with the spirit of the "Missa Sol-

ennis." Of the soloists Madame Noordewier-Reddingius, soprano, and Paulina de Haan-Manifarges, contralto, approached nearer to the lofty standard of singing always set by the chorus than is usually the case at these concerts. The tenor, Felix Senius, was also excellent, but the voice of the bass, Thomas Denys, was too weak to ensure perfect tonal balance. The violin solo was very well played by Julius Thornberg, the first concertmaster of the Philharmonic Orchestra.

Two years ago Marta Malatesta, the Italian pianist, made a successful debut here in recital at Bechstein Hall, and last week she was heard again in the same hall. This pianist comes to us not as a youthful performer full of promise, but as a ripe and finished artist, who gives from the full depths of a mature and deep nature. Her playing of Beethoven's "Appassionata" sonata was so soulful, so big in conception and refined in delivery that no doubt remained about this Italian having penetrated into the depths of the German classics. Madame Malatesta does not make for the heroic, robust style of playing, but she is rather an exponent of the lyric school of pianism, and happily she does not endeavor to obliterate in her playing her refined feminine nature.

Two novelties by the Belgian composer, Joseph Jongen, of Liège, were introduced at Harmonium Hall by Marix Loewensohn and associates. Jongen won the Grand Prix de Rome fourteen years ago, and I remember how practically the entire population of Liège turned out to give the young composer a rousing reception, when he returned to his native town after the competition at Brussels. I was in Liège at the time. Great hopes were placed in this Liégeois, and it was predicted that he would become a second César Franck and that he would be an honor to his country. The prophecies have not been fulfilled. Jongen reveals in his trio in B minor and his sonata for violin and piano in E major, which were heard, good ideas and technical skill, but he conveys no message. A youthful work by Max Reger was also heard at this concert. This was a sonata for cello and piano in F minor, a composition that shows only too plainly that Reger at that time was completely dominated by Brahms. Loewensohn's beautiful tone and temperamental delivery won for his playing warm appreciation. His wife was also a worthy partner at the piano. Van Laar, the violinist, although not fully the equal of the other two, was quite acceptable.

Ilse Veda Duttlinger, an American violinist still in her teens, who was heard at Scharwenka Hall, proved to be an artist of great promise. A pupil of Sevcik and Auer, she begins her career equipped with a splendid technic and a large, penetrating, agreeable tone for a young girl. Miss Duttlinger's tone is unusually voluminous. She opened her program with two quite unknown sonatas by Pergolesi in C minor and C major. To the latter an effective and very violinistic cadenza has been written by Dr. Margulies, a Russian, now living in this city. This cadenza gives the soloist an opportunity to display technical proficiency, yet it is quite in keeping with the character of the composition. Miss Duttlinger's second number was Sinding's A minor suite, and she brought her program to a conclusion with Hubay's "Scène de la Czarinas," No. 11. The youthful artist played the two old sonatas with technical finish and with warmth of expression. The Sinding suite gave her a wider scope, and here her musicianship and violinistic attributes were much more in evidence. The opening presto, which she took at a very lively tempo, was played with remarkable clearness and with rousing effect; fingers and bow worked together in admirable precision. In fact, the entire suite was rendered with commendable breadth and verve. The young American was enthusiastically acclaimed.

Moritz Mayer-Mahr has just celebrated the twenty-fifth anniversary of the beginning of his public career as a pianist. He has been a teacher at the Scharwenka Conservatory here in Berlin for more than twenty years, but he manages to find time each season for concert tours which take him through the principal cities of Germany. His sonata evenings with Bernhard Dessau, the concertmaster of the Royal Orchestra, which were started two years ago, have already attained great popularity. At the first one this week Blüthner Hall was well filled. The two admirable artists were heard together in the Schumann A minor, the Brahms G major and the Schütte D minor sonatas. There is nothing to criticize in their ensemble playing, for it is chamber music interpretation of the most refined, artistic order. Their two natures are remarkably well suited to each other in this kind of work. The Schütte sonata, which is rarely heard, is an effective composition, the presto, in particular, being a rousing short number.

Another local artist who has just celebrated his twenty-fifth jubilee is Otto Backe, the best known of all the Berlin accompanists. Backe made his debut as a piano

accompanist at a Sembrich concert in 1886, and for a full quarter of a century he has been a worthy partner of hundreds of singers, violinists and soloists, who have tried their fortunes in this great music center. Otto Backe has acquired a routine in accompanying that is quite unique; he can read anything at sight, he can follow with the greatest ease the most eccentric singer or performer, he is thoroughly familiar with the entire vocal and instrumental literature and he has come to be looked upon as an indispensable feature of the Berlin musical life.

Vida Llewellyn, of Chicago, was one of the most successful of the numerous debutantes of the week. This American girl, who is a pupil of Victor Heinze, is a pianist possessing many unusual attributes. She has a clear, reliable, pearly technic, a lovely touch, and she plays with much feeling. Her pianistic attainments are already of a superior order. Her program was a comprehensive one, consisting of Bach's prelude and fugue in C minor, the Brahms F sharp minor sonata, a Chopin nocturne, three pieces by Richard Strauss that are very little played, i. e.—"Auf stillem Waldepfad," "An einsamer Quelle" and an intermezzo; then followed short numbers by Glinka, Sinding, Gruenfeld, Leschetizky and Sauer. Considering that Miss Llewellyn is still a very young artist, just beginning her public career, she made an unusually good showing. It was evident from the zeal with which she entered into the interpretation of the different numbers of her varied

program that she is a pianist not only of uncommon gifts but of lofty aims and serious endeavor. Her treatment of the piano from the standpoint of technic and tone bespeaks excellent schooling. She has independence, strength and velocity of fingers, and she knows how to produce a very agreeable legato. With greater experience on the concert platform she will undoubtedly acquire a most accurate knowledge of tempi and style. She certainly has made an excellent beginning. The young artist will be heard again in March with the Philharmonic Orchestra in concertos by Chopin and Tchaikowsky.

A pianist who has made for herself a reputation as a Brahms interpreter is Elly Ney, who not long since added the name of Hoogstraten to that of her own, she having married a Dutch violinist of that name. Madame Ney was heard at the Philharmonie in a Brahms program, comprising three intermezzi, three caprices, the three waltzes, op. 39, the D major ballad, E flat rhapsody and the C major sonata, op. 1. She played the cello sonata in F, Lennart von Zwegberg, cellist, assisting. There is a strong personal note in Madame Ney's playing, and what I heard of her program at this concert confirmed the good opinion I formerly had of her. She is a ten-perament pianist, but at the same time she has lyric qualities and no little amount of tenderness.

Robert Mendelssohn, the famous Berlin banker and philanthropist, and nephew of the great composer, has loaned to Eddy Brown, the juvenile American violinist, one of his Stradivarius violins. This is one of the three Strads that formerly belonged to Joachim and was played on exclusively by Carl Halir during the last years of his life. At his first two public appearances in Berlin Eddy Brown was hampered by his instrument, which was of an inferior grade. He was heard again the past week with the Philharmonic Orchestra on this valuable Stradivarius and the difference in his tone was most marked. His selections were the Mendelssohn concerto, a larghetto by Handel, Wieniawski's "Souvenir de Moscou" and three

movements from Lalo's "Spanish" symphony. He played the Mendelssohn, the only numbers I could hear because of other concerts, in a very artistic manner, with a beautiful, luscious, singing tone and with satisfying technical finish. The finale was dashed off with a great deal of brilliancy, withal not too fast in tempo, as is frequently the case. An inherent weakness which this boy must guard against is a tendency not to give long notes their full value; in fact, he has much to learn rhythmically; in other directions, too, but his great gifts are so manifest and he plays with such freshness and youthful exuberance that it is always a pleasure to listen to him. Young Brown had the assistance of Charlotte Boerlage-Reyers, a dramatic soprano, from Holland, who was evidently suffering from stage fright. The quality of her voice is pleasing, but it is not very powerful, and she lacks the dramatic verve necessary for a convincing rendition of "Dich theure Halle."

Hardly a week goes by that does not mark the debut of several Americans in Berlin. One of these who appeared the past week was Ralph Leopold, a pupil of Madame Stepanoff. Accompanied by the Philharmonic Orchestra he played the concertos in D minor by Rubinstein and E minor by Chopin, also Liszt's "Hungarian" fantasy. His performance of the Rubinstein concerto, his first number, was marred by obvious nervousness, but in the Chopin and in the Liszt work he revealed a polished, accurate technic and a refined, legitimate piano tone. He was perhaps at his best in the fantasy, in which he gave freer reins to his feelings, displaying also more freedom and abandon. He was listened to by a large audience, among which Americans were predominant. The young artist was overwhelmed with applause.

Another pianistic debutant of much promise was Hans Ebell, a disciple of the Master School of Piano Playing at the Vienna Conservatory, under Leopold Godowsky. This newcomer is already well advanced on the high road to virtuosity. His interpretation of the Brahms F minor son-

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ata testified to musical intelligence of a high order and coupled with this was real feeling. Technically everything was worked out in refined detail. In contrast to the sterling musicianship revealed in the Brahms sonata were his brilliant performance of Godowsky's very difficult arrangements of Henselt's "Bird Study" and Strauss' waltz, "Künstlerleben." Both of these pieces were played with great finish and elan. This young artist seems predestined for the concert platform.

Ella Kunwald, a sister of the distinguished conductor of the Philharmonic Orchestra, gave a recital at Bechstein Hall on Monday, singing a program made up chiefly of lieder by Schubert, Brahms and Hugo Wolf and Erich Wolff. Miss Kunwald is a singer who at once commands attention, both because of the tender and lyric qualities revealed in her voice, its treatment and her interpretations, and also because of her unusual temperament. She sings dramatic lieder with great verve and convincing effect, but on the other hand, in lyric songs she sings with a great deal of tenderness and with sweet, wooing tones. How keenly the artist entered into the various moods depicted by her selections was revealed in her remarkable facial expression, which mirrored each and every one of these moods. She was heartily applauded.

Sandra Droucker, a very gifted Russian pianist and the wife of Gottfried Galston, in her recital given at the hall of the Royal High School, won the admiration of all present by her beautiful interpretations of works by Beethoven, Bach and Brahms. With Madame Droucker technical proficiency and emotional intensity and intellectuality are attributes that are all present in an unusual degree. Her plastic touch and accuracy of technic enable her to express with ease and telling effect what she feels in the works she interprets. There is no striving for dazzling virtuoso effects, no posing, no playing for the gallery; on the contrary, sincerity and simplicity are notable features of Madame Droucker's performances. This artist is the teacher of the Crown Princess of Germany.

At a benefit concert given at Kroll's Theater on Saturday evening, Eleanor Painter-Schmidt, that wonderfully gifted singer from Colorado Springs, made a big hit with her emotional and dramatic singing of arias from "Giocconda" and "Don Carlos." This young American is rapidly making a name for herself. Norbert Salter, the well known impresario of Berlin, has signed a contract with her covering a period of several years and calling for a stipulated number of engagements each season.

A most sympathetic singer is Marie Seret van Eyken, whose recital at the Singakademie was one of the most satisfactory vocal offerings of the week. Madame van Eyken, who was a pupil of her countrywoman, Maria Ypes-Speet, the celebrated Dutch singing teacher, is the possessor of one of the most voluminous, beautiful and well placed contralto voices among the lieder singers of the day. Her organ is noteworthy also for its unusual range. Her program, a most interesting and varied one, consisted of lieder by Beethoven, Schumann, Wolf, Richard Strauss, Agnes Schiemann, Sigmund von Hausegger and H. van Eyken. Great dramatic expression alternated with

depth of feeling; the remarkable power of the artist's voice was revealed particularly in Strauss' "Kling," in which the full, round notes pealed forth with bell-like resonance and sonority, soaring upward in crescendo with consum-



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mate ease and sureness. This number, as well as Schumann's "Lied eines Schmiedes," Madame van Eyken was called upon to repeat, and she was also vociferously encouraged at the close of the program. A most sympathetic accompanist was Marie Bergwein, who is to be heard in her own piano recital in February.

Frank Gittelson, the Philadelphia boy and a violin genius of the first order, made his first appearance in a public

concert in Germany at Göttingen last week, scoring an emphatic success. Gittelson, who is rapidly nearing perfection under the guidance of his master, Carl Flesch, will be heard in Berlin next year.

Another Philadelphia boy of commanding talent for the violin is Sascha Jacobsen, who is also studying with Flesch. This fifteen year old aspirant to fame has extraordinary aptitude for his instrument. His digital proficiency is quite remarkable and he has rare instincts for tone production. He is, moreover, the possessor of a large natural fund of temperament, and added to this telling attribute is a great capacity and love for work. This boy, too, will undoubtedly be heard from in the future.

At the Stern Conservatory there are several violin prodigies of brilliant promise studying under Alexander Fiedemann, who was the first teacher of Mischa Elman. One of these is a little Russian boy of eleven summers bearing the proud name of Anton Seidl—a name to conjure with in the musical world. This boy's performances of Vieuxtemps' ballade and polonaise, which I recently heard, was truly phenomenal, considering his tender age. He plays with real virtuosity and enthusiasm and a rhythmic verve that produces a very visible effect on the listeners. Several benevolent ladies are collecting a fund with which to procure for the little tot a suitable violin. Mischa Violin is the name of another one of these prodigies. His name, too, like Seidl's, is significant. Both children hail from Odessa. Violin dashed off on his violin Saint-Saëns' "Rondo Capriccio" with an ease and assurance well calculated to arouse the envy of many an older performer, for the difficulties of this composition are well known among the fiddling fraternity. Violin is twelve years old. While his little colleague still plays on a three-quarters fiddle, he now uses a full sized instrument. Fräulein Schkolnik, a third Russian, who is slightly the senior of these two boys, is already a performer of noteworthy attainments. Her rendition of Lalo's "Spanish" symphony was more like that of a finished artist than like the effort of a pupil. She, too, is gifted with a large fund of temperament and sound musical judgment. The three children form a remarkable trio of violinists.

The telegram from Dresden announces that Ernst von Schuch will probably resign his position as chief conductor at the Royal Opera, because of dissatisfaction with the present regime. Among other things Schuch was greatly opposed to the sinking of the orchestra after the pattern



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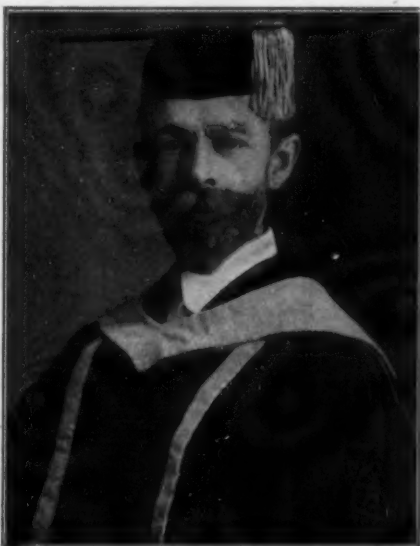
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of Bayreuth. He claims that this has increased the difficulties that the conductor has to contend with to an unwarranted degree. Schuch's retirement would be a severe blow for Dresden. For forty years he has been a principal figure in the local musical life and the Dresden Opera without him is hardly conceivable.

The difficulties between Carl Burrian and his divorced wife have finally been settled by the Dresden courts. Burrian must pay his former wife annually 12,000 marks alimony. As the artist is no longer singing at the Royal Opera in Dresden and as he now has no property in Saxony, his villa at Loschwitz having been sold, it will be a difficult matter for the attorneys of the lady to collect the money.

The city of Berlin has decided to subvention the Philharmonic Orchestra to the extent of 60,000 marks annually, beginning with the coming year. In return for this subvention the orchestra will no longer accept summer engagements abroad, but will remain in Berlin giving concerts during the summer for the people at popular prices and occasionally also for school children, when admission is to be wholly free.

Z. Alexander Birnbaum is conducting the Warsaw Philharmonic Orchestra this season. At the recent opening concert he scored with his interesting and temperamental readings of Beethoven's third "Leonore" overture, the "Lohengrin" Vorspiel and Tchaikowsky's fifth symphony a great success. Birnbaum, it will be remembered, was one of the first violins of the Boston Symphony Orchestra for one season some eight or nine years ago.

Julia Culp received rousing ovations everywhere on her recent tour of Russia. Her song recital, which is to occur at Beethoven Hall this evening, was sold out more than three weeks ago. This charming young Dutch woman is now the most popular lieder singer before the public.

Otto Laehnemann, the heroic tenor of the Halle Stadttheater, has just been engaged by the Brunswick Court Opera, where he is to sing for the next three years. He was greeted upon his first appearance in Brunswick last week with great enthusiasm, both by press and public, and his three years' contract was the immediate result of his success. Mr. Laehnemann is a pupil of King Clark.

The new "Kurfürsten Oper" is to be opened early next month. The director is Maximilian Moris.

Joseph Lhevinne was the soloist chosen for the opening concert of the Liszt Festival in Antwerp, which was held the last week in October, and his playing of the Liszt E major concerto, an etude, the paraphrase on "Robert le Diable" and a "Soiree de Vienne" aroused the greatest enthusiasm. The distinguished pianist is now touring in Russia, where he has been appearing for the past month in a series of engagements with the principal musical societies. In St. Petersburg, aside from appearing as soloist with the Imperial Russian Musical Society, Mr. Lhevinne was heard together with Mrs. Lhevinne in an exquisite performance of the Mozart E flat major concerto. The ensemble playing of these two artists is replete with charm and most satisfying in effect. Berlin concert goers will again have an opportunity to hear Lhevinne before he leaves for America, as he will give a recital in Beethoven Hall on December 5.

ARTHUR M. ABELL.

Music at Shorter College.

Rome, Ga., is the seat of Shorter College, a famous Southern institution of learning for young ladies. The department of music, under the direction of Harold A. Loring, is one of its advanced features, having a faculty of capable artists. At a recent recital two of its members, Mr. and Mrs. von Skibinsky, violinist and pianist, created an excellent impression. Mr. von Skibinsky met with a peculiar accident last Christmas, necessitating the amputation of the index finger of his left hand, so that the recovery of the use of his hand and his technic, by means of an artificial finger, is regarded as a miraculous event.

Isabel Hauser's Recent Engagements.

Some important dates recently filled by Isabel Hauser, the brilliant pianist, included an appearance, in private recital, November 20, at the New York home of Henrietta Specke-Seely, an appearance with the Browning Society, November 25, a musicale at the home of Dr. Bissel in Fifty-fifth street, New York, November 26, at which Sothern and Marlowe were guests of honor; a private musicale, November 28; and in her own home in New York on December 2, when Miss Hauser was hostess and coartist at a musicale and reception given in honor of Katherine Lincoln, the Boston soprano.

Dresser Chamber Music Concerts.

The initial concert of the first season of the Prudence Simpson Dresser chamber music concerts took place on Thursday evening, November 23, at Centennial Club Hall, Nashville, Tenn.

Mrs. Dresser was assisted by Gisela Weber, violinist, and the Gisela Weber Trio, composed of Mrs. Weber, Mrs. Dresser and Sara Gurowitsch, cellist. An excellent program was given as follows:

Trio in F major, op. 43.....	Gade
Fantasia in C minor.....	Bach
Gavotte.....	Gluck-Brahms
Spinning Song.....	Mendelssohn
Wiegenlied.....	Joseffy
Czardas.....	Joseffy
Prudence Simpson Dresser.	
Concerto Romantique.....	Godard
Gisela Weber.	
Trio in C minor, op. 66.....	Mendelssohn

Gisela Weber received quite an ovation after the Godard concerto, and played as an encore a Mozart "Minuet" in D major.

The Nashville press commented thus:

The trio had been heralded as one of the best organizations of its kind in the country, but even then the audience had not an adequate idea of the pleasure in store for it. Interest and enthusiasm grew with each number which were demonstrated in tremendous applause. In ensemble the trio could not be improved upon. One idea as to tone, shading and interpretation pervaded all three players, and their effects were as from one player and instrument rather than from several.

The fantasia was a fine example of Bach as he should be played—not dry and uninteresting, but glowing and full of life. The Gluck-Brahms gavotte and Mendelssohn "Spinning Song" were dainty and effective, the Joseffy "Wiegenlied" a bit of crooning poetry, and the "Czardas" a dashing, fiery folk dance.

In the two movements of the Godard concerto which Gisela Weber played she demonstrated her great artistic gifts. With her beautiful tone, her perfect intonation, her equally fine work with bow and with left hand, she possesses also a certain largeness or majesty of conception that make her performances truly impressive. She received a marked demonstration at the close of the concerto.—Nashville Tennessean.

At the Centennial Club Hall last night the Gisela Weber Trio rendered the first program of a series of chamber music concerts to the pure delight of an appreciative audience. The playing of Gisela Weber was exquisite. Under the magic spell of this accomplished musician's playing the coldest music was made interesting and pulsated with life.

With Madame Weber appeared Sara Gurowitsch, a cellist, and Prudence Simpson Dresser, a pianist, between whom there was a remarkable unanimity of interpretation and conception. Their playing was marked with beautiful tone, splendid shading, each instrument joining to make a perfect whole. Sara Gurowitsch's rendition was splendid. She has excellent technic, her tone is sympathetic and her conception something out of the ordinary. Mrs. Dresser's skill is well known to Nashville audiences, and last night she was at her best. Her playing was eminently pleasing and her finished technic was never more ably displayed.—Nashville Banner.

That this concert was so well attended and so evidently enjoyed shows that Nashville has progressed beyond the first stages of culture to a point of real and discriminating appreciation of the artistic.

The Gisela Weber Trio was composed of Gisela Weber, Sara Gurowitsch and Prudence Simpson Dresser. Their unanimity of conception and interpretation was remarkable. There was absolute precision in attack, wonderful shading, beautiful tone always, and fine subordination of each instrument to the perfect whole.

The program began with a trio by Gade in F major, a light, graceful, fascinating composition, which was played on amore, and especially in the second movement created much enthusiasm.

The second number on the program was a group of piano pieces by Mrs. Dresser. There was a wide range of style included in these compositions. In the Bach fantasia, a sonorous and well colored tone gave a life and warmth that removed it far from the usual pedantic Bach playing. The Gluck-Brahms gavotte was played with the daintiness and elegance that its old fashioned style required; the Mendelssohn "Spinning Song" with fleetness and a realistic "hum" of the wheel; a cradle song by Joseffy with tenderness and feeling, and a Hungarian dance by the same composer with fire and brilliancy.

Madame Weber chose for her solo number two movements from Godard's "Concerto Romantique." The canzonetta is a real Andalusian serenade, with guitar-like effects that were wonderfully brought out. The last movement was a tremendously difficult piece of writing, making every possible demand on the player, and in it she displayed truly great powers—a big, warm tone that is accomplished without overworking the vibrato, flawless intonation, brilliancy and all the virtuoso qualities without any manifestation of sensationalism. The artist had a big success.

The concluding number of the program was the Mendelssohn trio in C minor. This work received a superb performance.—Nashville Democrat.

The second concert of the series will present Maud Powell, violinist, and Prudence Simpson Dresser, pianist, on Thursday, January 11, 1912.

Miss Dupont to Recite Eastern Idylls.

A form of entertainment possessing the merit of novelty, together with real artistic distinction, is the program of recitations by Katherine Dupont styled "Idle Hours" in the Far East, announced for the afternoon of December 19 at the Plaza Hotel, New York. These recitations are given in native costume and are taken from the poems and legends of India, Persia and Japan. Some will be given to the piano accompaniment of Isabel Hauser, and others will have the incidental music furnished by Helene Artz, the harpist. As many prominent society people are thoroughly interested, the recital promises to be an artistic event of much importance. Miss Dupont is under the management of Mrs. Paul Sutorius.

Persinger Wins Praise in Leipzig.

The Leipzig Tageblatt critic, in that paper of November 1, 1911, characterized Louis Persinger as a violinist "who seems destined to be named with our greatest ones in the very near future." This significant appreciation of the young American's genius was called forth by his appearance in concert in Leipzig at the end of October, when his performances aroused the highest approbation on all sides. Following is the criticism in full, together with what other Leipzig papers had to say about the same concert:

The name Persinger was unknown to me until today, but for the future it will be indelibly stamped on our memory. The program itself revealed an artist who reasons and thinks, one who goes along his own path, although Burmeister may have given the general lines. The different numbers were happily grouped, the melodious, charming Italian Nardini and the bigger Frenchman Lalo were contrasted with one another; the harmless but very appealing little pieces of Kreisler, Tenaglia and Monsigny led up to the brilliant closing with Wieniawski. And all of that done in a way that was generally astounding. Mr. Persinger has at his disposal a technique such as few possess. I do not mean by that so much the dazzling, fluent passage work and sureness of harmonics, but much more the absolute pureness and beauty of tone, which placed his performances far above the usual level. Forte and piano are both evenly balanced, never, even in the most daring passages, does one hear a scratch or a slip, and notwithstanding the most extreme elegance and accuracy never a sweetish salon style! On the contrary, the fresh, vigorous things seemed to suit the young artist especially well. I need only recall Monsigny's capital rigaudon, the capricious closing movement of the Nardini concerto. That in various way more depth is required will hardly seem strange. In any case one perceived at all times the artist, reproducing in an intellectual and temperamental manner, who seems destined to be named with our greatest ones in the very near future.

In Louis Persinger the public became acquainted with an excellent violin virtuoso, whose admirable schooling was at once noticeable. Both finger and bow technique are highly developed, the tone in the higher positions is not especially powerful, but of a pleasant singing quality and has a rich, liquid fullness on the lower strings. Mr. Persinger will in all probability make his mark in the world, as he plays with taste, and feeling and temperament are not lacking, either. In short, everything seems to be at hand.—*Leipziger Neueste Nachrichten*, November 1, 1911.

The violinist, Louis Persinger, introduced himself successfully with a recital at the Kaufhaus. His program already spoke for him. Without being exactly a "dazzler" the artist's performances are remarkable as much through clean technique as through an original musical personality. Force and broadness are perhaps not his strongest points; yet he was able to give Lalo's F major concerto many interesting lights. One felt grateful to him for his refined interpretation of a Nardini concerto.—*Neue Zeitschrift für Musik*, Leipzig, September 11, 1911.

Jomelli as a Beethoven Interpreter.

After a very busy season in Europe, Jeanne Jomelli the popular soprano returned to this country on the Baltic last week. She will take a short rest and then start on her winter and spring concert tour. So great is the demand for her services that after much correspondence with her managers, Haensel & Jones, she finally decided to give up several engagements on the continent in order to come back earlier to the United States. It is of interest to know that she has been engaged to appear as soloist with the New York Symphony Orchestra during its winter tour at Chicago, St. Louis, Cincinnati, Pittsburgh, Washington, Philadelphia and Brooklyn.

Jeanne Jomelli was considered by the press as unusually felicitous in her rendering of Beethoven songs and arias which were a part of a recent Beethoven Cycle program. Her success at that time caused her to give special attention to Beethoven, and she is considered one of the best interpreters of the master's vocal compositions, which judgment has been confirmed by the European critics in the course of her English and continental concert tour.

Among the cities which have engaged the prima donna for one or more appearances this winter are Washington, D. C., Philadelphia, St. Louis, Cincinnati, Indianapolis, Chicago, Memphis, Nashville, Richmond, Gainesville, Atlanta, Rome, Marion, Meridian, Tampa, Utica, Bridgeport, Amherst, Grand Rapids, Des Moines, Cedar Rapids, and Pittsburgh, where she shares, with Mary Garden and Bonci, the honors of the winter series.

The New York public will hear her on January 23, when she gives her first recital of the season at Carnegie Hall.

Charles W. Clark in Marseilles.

Charles W. Clark, the American baritone, who will sail for New York on December 16, had a strange experience Sunday, November 26, when he sang in Marseilles, France, under the auspices of the "Association des Concerts Classiques" at the Théâtre des Nations under the direction of Gabriel-Marie.

Mr. Clark's first number was Wotan's "Farewell," with orchestra, sung in German. The French people do not like to have German sung to them, but in spite of this they gave Mr. Clark a fairly warm reception. The next numbers were two songs by Schumann, with piano, also in German, and the house began to warm up a little—but they were waiting, waiting to see if Mr. Clark would

sing the numbers to follow by French composers in French. He did! And after the first of them, "Les Berceaux," by Fauré, the house simply came down! They called "Bis! Bis! Bis!" until it looked as if they were not going to let Mr. Clark go on with the rest of his numbers. But at last he gave them another song by Fauré and two by Debussy, with the same ovation after each, and after the last there was such a storm of applause that Mr. Clark was forced to give two encores, and even then the audience was not satisfied. They called the singer out again and again—twenty times—and finally the piano had to be carried off the stage to put an end to it all. Such an ovation it was that even the Paris papers, which concern themselves little enough about what goes on elsewhere, are talking about it.

Mr. Clark comes back to his country on the steamship Mauretania to begin another concert tour January 3.

Egani as Canio.

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TOMASI EGANI.

Tomasi Egani, the American tenor, recently scored a great success in London as Canio in "Pagliacci" at the Royal Theatre, Kingston. Mr. Egani is a pupil of Elfert Florio, the well known voice specialist and coach of New York.

Juanita Rogers a Bride.

Juanita Rogers, who represents the McLellan method of vocal instruction on the Pacific Coast, recently returned to her musical activities in Los Angeles after an extended bridal tour. On October

17 Miss Rogers was married to George L. Penniman. The newly wedded pair left immediately after the ceremony for a tour of Southern California in an automobile.

Mrs. Rogers-Penniman, as she will henceforth be known, will continue her singing and teaching, which she declares she loves too well to give up at this time. If it can be arranged with pupils and families, Mrs. Rogers-Penniman may come to New York later in the season for some "coaching" with Miss McLellan.

American Pupils of Richard Lowe.

The following is a list of Americans who have and are studying with Richard Lowe, the Berlin singing master: Mamie Ansley, Atlanta, Ga. Myrtle Ashley, Tacoma, Wash. Daisy Brown, Washington (State). Mrs. Minden Cusaden, Omaha, Neb. Allen Dudley, Ann Arbor, Mich. Louise Ferguson, St. Catharines, Canada. Harriet Finch, Spokane, Wash. Gladys Finch, Spokane, Wash. Dorothy Harman, Atlanta, Ga. Maude Kleyn, Holland, Mich. Mrs. Francis Lyons, New York, N. Y. May Mavrich, San Antonio, Tex. Edna MacMartin, Tacoma, Wash. Habar Nasmyth, Woodstock, Canada. Eleanor Painter Schmidt, Colorado Springs, Col. Mary Ward, Honolulu, Hawaii. Ella Wight, Honolulu, Hawaii. Mary Wilson, San Antonio, Tex.

Joseph Pache on Heinemann.

BALTIMORE, Md., December 1, 1911.

To The Musical Courier:

I send you a program of the concert given by the Women's Philharmonic Chorus of Baltimore, with the assistance of Alexander Heinemann. While I need not say anything about the chorus, I must speak about Mr. Heinemann. He made the most colossal success that one can think of. Every paper spoke in the highest terms of him, and at the close of the concert the entire audience remained seated so that I jokingly remarked to a friend that it was evident the people did not want to go home, and indeed they did not start to go until Heinemann had sung three more songs. I do not remember when any artist made such a success in Baltimore as Heinemann.

Yours very truly,

JOSEPH PACHE.

Paris "Tristan" with Nikisch.

Nikisch has accepted an offer to conduct three or four "Tristan" performances at the Paris Grand Opera in May, upon his return from the American tour.

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CARL GIVES ANNIVERSARY CONCERT.

William C. Carl and the choir of the Old First Presbyterian Church, New York, engaged in a concert in honor of the twentieth anniversary of the pastorate of the Rev. Dr. Howard Duffield, the affair being given in that fine old edifice at Fifth Avenue and Twelfth Street on Monday evening, December 4. The program was modeled after the concerts of the Moteten Choir in the Thomas Kirche, Leipsic, where Bach played, and in detail was as follows:

Lobet Gott in Seinen Reichen (Lobet Gott).....Johann Sebastian Bach
Adoramus teGiovanni Pierluigi Palestrina
Tantum ErgoTommaso Lodovico Vittoria
Ave Maria Stella.....Author unknown
(Spanish melody sung at the Monastery of Montserrat, and in the Cathedral of Barcelona.)

Organ—
Largo (concerto in D minor)Wilhelm Friedmann Bach
Gavotte (sonata XII)Padre Girolamo Martini
Fugue in D major.....Johann Sebastian Bach
Behold Thou Shalt Conceive.....Jacob Handl
Christmas carols—

Weinachtslied (Christmas song)Franz Liszt
Christus ist geboren (Christ is born).....Franz Liszt
Oh, Praise God in His Holiness (Psalm 150).....Clarke-Whitfield

Organ—
RigaudonJean Baptiste Lulli
Sœur MoniqueFrancois Couperin
Allegro from concerto N.....Geo. Friedrich Handel
Alla TrinitaFifteenth century
Quam Dilecta (Psalm 84).....Alexandre Guilmant

The choir is a most efficient one, composed of the Misses Harrison, Ryerson, Cooke, Millington, Grey, Fay, Guild, sopranos; Mrs. Smith, the Misses Lee, Campbell, Cooke, Howland, altos; Messrs. Grey, Hauser, Ritch, Gallagher, Fromenson, tenors; Messrs. Filson, Cole, Steiler, Mansfield, Harry, and Holm, basses. There has been some adverse criticism, of late, regarding the so-called worship of the old masters in art, but such criticism only reflects upon those who indulge in it, since it uncovers their narrowness of view as well as their artistic deficiencies. In spite of the fact that art has been making great strides since the time of the old masters, nevertheless, it has not been able to outlive them or to break away from them, because their art was and is the basis of all art, and thus they live.

There is no denying the impressiveness and grandeur of the ancient music. It speaks with such clarity, purity and simplicity. As a medium for religious worship it is unsurpassed, and when rendered with proper spirit, demonstrates the fact that, for such intents and purposes, it far excels modern ecclesiastical forms and present-day styles.

Mr. Carl was happy in his selections and the splendid program was rendered in an irreproachable manner. The dignity and majesty of the opening Bach motet, the unaffected sincerity of the three à capella choruses which followed, made a deep impression upon the very large audience.

The two Liszt Christmas carols were charming and most delightfully given.

The program reached a splendid climax in the concluding number, which had an added interest because of the intricate relationship between the composer, before his death, and Mr. Carl. The choir displayed excellency in every department and sang in three languages,—English, German and Latin,—an unusual accomplishment for church choir singers.

Mr. Carl's organ selections were played with that careful and artistic thoroughness which characterizes the skilled and experienced musician. Dr. Duffield made an eloquent address, in which he paid a most fitting and glowing tribute to Mr. Carl and his choir, who have labored so long and so faithfully.

As a special feature, the "Messiah" (Christmas portion) will be sung at the same place, under Mr. Carl's direction, Sunday evening, December 24, at eight o'clock, to which all are welcome.

Kubelik Receives Wreath of Apples.

During an ovation paid to Kubelik at the recent concert which the great violinist gave in Spokane, Wash., a wreath of apples was presented to the artist. The apples in the Northwest are the finest in the world and most likely the choicest of fruit was showered upon the Bohemian virtuoso. The following notice is from the Spokesman-Review, of Spokane:

Jan Kubelik stepped close to the footlights and received a wreath of apples, tied with Enakops colors, last night, and he smiled quite delightedly after his first surprise at the nature of his laurels. Kubelik, swarthy of skin, showed an even set of white teeth and shook his head in thanks as he bowed, waving his mane of black hair.

The great violinist received an ovation at the second number, when the audience awakened to a real appreciation of the treat they had in the second of the artist series of concerts. The Auditorium Theater was filled.

It is presumption to describe Kubelik's playing, except to compare it with the sighing of wind in the trees or the glory of youth.

The Bach prelude was the third number following the "La Folia" (Corelli), which acted as a spell over the audience. At Kubelik's playing of each movement each theme became more complicated

and more surrounded with brilliant technicalities. It was then that he had the senses of his hearers in his keeping. The introduction to the Saint-Saëns "Rondo Capriccioso" was played without an accompaniment.

Despite the previous splendid showing of technic it was the dainty "Humoresque" (Dvorák) in the second group that captivated the most.

Ludwig Schwab, accompanist, fills a most difficult place capably.

Inez von Encke, a Rising Prima Donna.

Another American singer, this time hailing from the West, who will have to be counted in the front rank of artists before long, is Inez von Encke, now singing in grand opera in Breslau, Germany.

Perhaps it would be more correct, however, to say that Inez von Encke is an international singer rather, as she was born in Sweden, of mixed Spanish, German and Swedish parentage, and received her earlier musical training in that country, going when a young girl to St. Paul,



INEZ VON ENCKE.

Minnesota, where she continued her studies. About four years ago she went to Berlin, Germany, to finish her musical education under Kapellmeister Hans Buchwald and Felix Dahn, Ober-regisseur of the Royal Opera. Miss von Encke furnishes a very good example of what American pluck and energy can accomplish alone and single handed, for it was while still studying there that she, through her own individual efforts, obtained her first engagement. She heard that a well known impresario was coming to Berlin within a week to look for promising material. This impresario was in the habit of testing the ambitious aspirant in "Lohengrin." Miss von Encke did not know a word of this opera, but set to work to learn it letter perfect within the week, and accomplished this by no means slight task and sang the part of Elsa for him. The result was so gratifying that she was recommended to the Stadt Theater in Kiel, Germany, where, after two test performances, she was engaged for two years for all the leading soprano parts, and what is quite unusual in the case of beginners, during all of the two years she has never had a single unfavorable criticism, and in Germany critics take themselves and their work very seriously.

Miss von Encke has been especially praised not only for her singing but also for her acting of such parts as Elsa, Elisabeth, Sieglinde, Agathe in "Freischuetz" and Pamina in Mozart's "Zauberfloete," as well as in more modern and lighter operas, such as "Versiegelt" by Leo Blech, "Liebele" by Franz Neumann, and "Susannen's Geheimniss" by Wolf-Ferrari, which, as "The Secret of Susanne," was given in this country last winter for the first time, and in which Miss von Encke had the honor to sing before Emperor William II of Germany, with marked success.

In May, 1910, she was invited to sing in Dresden, which

is an honor in itself, and received most encouraging criticisms on her Sieglinde.

Miss von Encke has accepted an engagement with the opera in Breslau, Germany, and is beginning her first season there with fall, having made her debut in Elisabeth September 16. It is to be hoped, with the increased opportunities for artists in America, that this versatile and talented singer may soon be heard here.

The following criticisms are from the papers in Kiel, Germany, of her "Madame Butterfly," which was the last opera she sang in that city:

Inez von Encke gave Madame Butterfly in her dainty, assured manner of characterization, which make her so difficult to replace. You do not find anything merely clever or superficially constructed; everything rather seems to flow from a spring of genuine emotion. In addition to her refined art she is endowed by nature with a voice capable of portraying the warmest shades of emotion, in the same degrees as her acting itself, this portrayal giving to the character of the dainty Japanese lady Cho Cho San, a pulsating reality and a physical breadth, depth and purity. And this alone was the event of the evening.

Madam Butterfly dominates the scene during the entire evening; the presentation of this character makes or mars the opera, and in comparison to it all other parts are unimportant. Miss von Encke was able to give a strong characterization, embracing the delicate emotions of a woman's soul slowly ripening toward a grand passion which is to fill her entire life; showing also the dramatic situations arising from her struggles with these new emotions, as well as the ideal and spiritualized passion contained in this soul, and the heroic strength filling her whole being. Miss von Encke lent to her Butterfly a healthy physique, without appearing robust in her acting, it being like a dainty, delicate water color.

Above all other soloists the impersonation of the title role by Inez von Encke was the most capable, as she pleased in the highest degree, both from a vocal and dramatic point of view, and was, accordingly, always the center of interest of the opera.

George Hamlin Scores Big Triumph in Chicago.

George Hamlin, one of the leading American tenors in the field of song recital and who will soon appear with the Chicago Grand Opera Company in "Nabucco" in conjunction with Mary Garden, Carolina White and other prominent members of the company, won a distinct triumph on the occasion of his recital given in Orchestra Hall, Chicago, last week.

Two of Chicago's leading papers paid Mr. Hamlin the following glowing tributes:

Two crowning triumphs have this season come to the vocal career of George Hamlin. Long known to this city and many another city as an artist of exceptional musical attainments, the tenor finally has arrived at the condition of artistic glory which yesterday was signified by the presentation of a recital in Orchestra Hall. Mr. Hamlin's other triumph is, of course, his engagement by the Chicago Grand Opera Company.

As only the most illustrious interpreters of music gather their adherents under the spacious roof of Orchestra Hall, it may be taken as a matter of course that Mr. Hamlin's position is now at that comfortable summit from which its occupiers look down with some disdain, perhaps, upon the poor mortal in the lower ranks.

The most serious, and we must believe the most beautiful, portion of the concert was that consecrated to the singing of five works of Brahms.

The songs of Brahms which Mr. Hamlin presented were such as are particularly suited to his style. For the singer is, first of all, a musician, and the composer of these offerings exacts musicianship as the fundamental quality of interpretation.

It would be difficult to discover finer inspiration than that which went to the singing of "Wenn ich mit Menschen"—that moving setting of a portion of the thirteenth chapter of First Corinthians.

In Hugo Wolf's "Der Tambour" the artist disclosed a sense of humor which has not frequently been in evidence in his work on previous occasions.—Chicago Record-Herald, November 19, 1911.

George Hamlin, of the Chicago Grand Opera Company, gave a recital in Orchestra Hall which in point of finished interpretation and general musical interest, it is safe to say, could have been matched by none of his newly acquired colleagues.

The program was a masterpiece in selection, arrangement and disposition of contrasts.

Mr. Hamlin set forth ideals of the art of song that may be properly considered typically American. They unite the perfect control signified by the Italian words, bel canto—the true meaning of which Mr. Hamlin defines anew for us—with that regard for the values of diction that is typically German and that sensitiveness to tonal refinement that belongs to the French.

Any one of these attributes would suffice for the sum total of the average singer's art, but Mr. Hamlin is able to employ them all as the mere accessories. He stands almost alone in the field of American song.—Chicago Tribune, November 19, 1911.

Testimonial to Martha B. German.

The following splendid testimonial to Martha B. German, the hand specialist, will be of interest to all instrument students and players:

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Nicoline Zedeler's Tour of the World with Sousa.

The world tour of Sousa and his band constituted one of the most important musical events of the past fifteen months. Nicoline Zedeler, the Swedish-American violinist, was everywhere enthusiastically acclaimed. Appended are some Australian and New Zealand press notices of Miss Zedeler:

Nicoline Zedeler scored another triumph in Wieniawski's "Souvenir de Moscow."—Wellington, New Zealand, Times, August 16, 1911.

Miss Zedeler proved herself a violinist of temperament and technique.—Wellington, New Zealand, Evening Post, August 15, 1910.

The organization is fortunate in its soloists. In Miss Zedeler it possesses a violinist of great talent. She played the "Zigeunerweisen" of Sarasate very well indeed. Added to a rich, full tone she is well equipped technically and temperamentally. The audience was quick to recognize the artist's ability and honored her with a double recall.—The Dominion, Wellington, New Zealand, August 15, 1911.

Miss Zedeler, who rendered Wieniawski's "Souvenir de Moscow" proved herself a violinist of high order and created a profound impression.—Palmerston, New Zealand, Manawatu Evening Standard, August 21, 1911.

Miss Zedeler made a decided hit in Hubay's violin solo, "Hejre Kati," a selection which showed that the artist possesses higher qualities than mere technical eloquence. Miss Zedeler is a player with vast potentialities and should yet take rank with the world's greatest violinists.—New Zealand Herald, Auckland, New Zealand, August 26, 1911.

Miss Zedeler was imperatively recalled for Wieniawski's "Souvenir de Moscow," in which her technique was exceedingly brilliant.—Sydney Daily Telegraph, July 11, 1911.

In Miss Zedeler we recognized a young violinist of fine temperament, splendid execution and exceptional finish. The reading of Wieniawski's "Souvenir de Moscow" was really fine.—Sydney Punch, June 8, 1911.

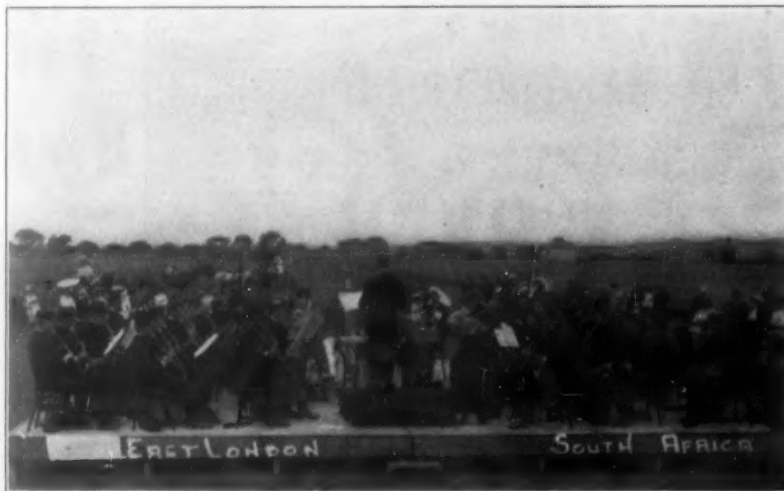
Miss Zedeler played Saint-Saëns' dashing "Introduction and Rondo Capriccioso" with wonderful skill and sympathy.—Lytleton Times, Christchurch, New Zealand, August 11, 1911.

Technic and spirit in Hubay's "Czardas" as well as in the Bach encore, were qualities heartily commendable in Miss Zedeler's contributions.—The Press, Christchurch, New Zealand, August 12, 1911.

Miss Zedeler is a violinist of great talent. She was compelled to respond to a double encore.—Launceston, Tasmania, Daily Telegraph, May 13, 1911.

Miss Zedeler was twice recalled for her exquisite violin solo (Zapato-Sarasate).—Wellington, New Zealand, Evening Post, August 17, 1911.

Miss Zedeler once more showed what a brilliant executant she is



SOUSA'S BAND PLAYING IN THE OPEN AIR AT EAST LONDON, SOUTH AFRICA, WITH NICOLINE ZEDELER AS SOLOIST.

on the violin.—Christchurch, New Zealand, Lytleton Times, August 12, 1911.

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ST. PETERSBURG NOTES.

ST. PETERSBURG, Russia, November 15, 1911.

The first Siloti chamber music concert enlisted Jacques Thibaud and pianist Chernetzky-Geshelin. The violinist participated in giving the Beethoven seventh sonata with Siloti and the Saint-Saëns second sonata with Geshelin. The visiting pianist played solo pieces from Nicolas Medtner's op. 8 and 14, and by Liapounow. Thibaud also played a solo violin group with Siloti.

Josef and Rosina Lhevinne were soloists for the second symphony concert of the Imperial Society. They played under Safonoff the Mozart E flat concerto for two pianos, and Josef Lhevinne later played the Liszt E flat concerto. Safonoff conducted the Mendelssohn Italian symphony and Liszt orchestral scenes from Lenau's "Faust," including the night procession and the Mephistopheles waltz.

Tina Lerner was soloist for the second Siloti symphony concert, when she played the Chopin F minor concerto with great success. Siloti conducted the Debussy symphonic poem of "The Sea," in three movements, and the Glazounow second symphony.

The so called Sheremetyeff music historical society gave Liszt's oratorio "Christus" under the baton of A. B. Kes-sine, and solo help of soprano Maikoff, contralto Saknowsky, and baritone Celi-banoff.

Adolf Borchard's first appearance in St. Petersburg was in a recital wherein he gave the Liszt B minor sonata as the principal work.

At his second orchestral concert Kus-sewitzky conducted the Glazounow eighth symphony, "Egmont" overture and Bach's D major orchestral concerto in the instrumentation by Steinberg. Julia Culp was soloist in the "Ariadne Lament" by Montverde, the Beethoven "Adelaide," two "Clara" songs from the "Egmont" music and the Schubert "Ave Maria."

The first piano recital by Tina Lerner embraced the Schubert-Liszt "Wanderer" fantasia, the Paganini-Liszt E major and A minor etudes, Mozart A major sonata and compositions by Chopin.

Dudley Buck Entertains with Music.

"An Hour of Music with the Pupils of Dudley Buck" is the usual phraseology for those delightful little musical-ales in the handsome studio of this well known artist at Carnegie Hall, New York. At the affair given on Wednesday afternoon, December 6, Mr. Buck presented a quartet, Adelaide Gescheidt, soprano; Judia Waelchli, contralto; Lewis H. Allen, tenor, and Andrew A. Smith, Jr., baritone, in the following program:

Bedouin Love Song.....	Buck
Sweet and Low.....	Crosse
How's My Boy.....	Homer
O Mio Fernando.....	Donizetti
Inter Nos.....	MacFayden
Love Is the Wind.....	MacFayden
If I Were You.....	Wells
Ah Love for a Day.....	Beach
Autumn.....	Matthews
Marching Along.....	Boyle
Ishtar.....	Spross
Old English Drinking Song.....	Woodman
Two Irish Songs (by request).....	
In the Land of the Sky-Blue Water.....	Cadman
The White Dawn Is Stealing.....	Cadman
The Moon Drops Low.....	Cadman
Orpheus With His Lute.....	Coates
Under the Greenwood Tree.....	Coates
Who Is Sylvia.....	Coates
It Was a Lover.....	Coates
My Old Loves.....	Branscombe
Duet—Oh Love, Open for Us Thy Pinions.....	Palicot
	Miss Waelchli and Mr. Buck.

The four pupils acquitted themselves with credit and the large audience, which completely filled the spacious rooms, expressed appreciation in generous applause. Mr. Buck, in his solo and in the duet, proved that he was a singer in addition to being an instructor. Elsie T. Cohen presided at the piano with skill and understanding.

More Henschel Press Tributes.

Last week THE MUSICAL COURIER published a number of George Henschel's press notices from London; more British tributes follow:

Dr. George Henschel gave a very characteristic program at the Bechstein Hall yesterday afternoon, for it included, as his programs usually do, several songs that most other singers neglect. He began with J. W. Franck's "Wait Thou Still," a particular favorite with him and one that he sings to perfection. He has familiarized us with this, but neither the air from Pergolesi's opera "Il Maestro di Musica" nor Beethoven's setting of Crugantino's song from Goethe's "Claudine von Villa Bella" is at all familiar. Both represented the type of vigorous abandon that Dr. Henschel sings and plays so finely, and though the humor of the Goethe song is of a rather obvious kind he almost made us forget that it is one of Beethoven's weaker productions. Among the later songs was the curious one by Schumann that tells at great length and, it must be confessed, with no great inspiration, the tale of the lion who so loved his trainer that he tears her to pieces rather than surrender her to her lover. It all becomes quite exciting as Dr. Henschel sings of it, since he knows exactly where to draw the line between sentiment and sentimentality, while he makes the lion roar very terribly in his exuberant playing of the accompaniment. He had far stronger material to work upon in Schubert's splendid "Gruppe aus dem Tartarus" and the emotional "Ganymede," both of which were remarkable for sustained force of expression. Indeed, this quality was notable throughout the recital, and it was only in some of the quieter songs that it was possible to realize that Dr. Henschel is one of the veterans.—Glasgow Daily Herald, November 13, 1911.

To the satisfaction of a large section of the musical public, which showed its appreciation in a most practical fashion, Dr. George Henschel gave a second lieder recital at Bechstein Hall on Saturday. Apart from the interest the program derived from its very individual presentation at the hands of Dr. Henschel, who as usual accompanied himself on the pianoforte, it had the distinction of containing the unfamiliar songs by familiar composers. Many of the examples of Schumann and Schubert chosen by Dr. Henschel are not usually found in recital programs, and to the interest of this fact he added the further attraction of interpretations of great perceptiveness and uncommon versatility.—London Morning Post, November 13, 1911.

Dr. George Henschel's recitals always include several songs that no one but himself ever seems to attempt. He began his program at Bechstein Hall on Saturday with J. W. Franck's beautiful "Wait Thou Still" and then went on to an air from Pergolesi's "Il Maestro di Musica," and after that to Beethoven's setting of Crugantino's song from Goethe's "Claudine von Villa Bella." Neither of these two last is ever heard, probably for the simple reason that most, it not all, of the effect depends on the singer. Dr. Henschel sings them with rare enjoyment, and his audience could not help but enjoy them too. His voice on this occasion served him remarkably well, and he gave astonishing power to such things as Schubert's "Gruppe aus dem Tartarus" and Schumann's "Lied eines Schmiedes," and it would have been interesting if that song had followed, instead of "Komm' Bald." All were finely sung, however, and Henschel the singer was throughout most ably seconded by Henschel the accompanist.—London Daily News, November 13, 1911.

Dr. George Henschel paid his first visit to Plymouth yesterday. We hope it may be by no computation his last, for he sang his way deep into the hearts of the large audience who heard his recital at the first of the musical matinees organized by the Misses Lily and Florence Smith. The art of Dr. Henschel is peculiar to himself. Many an artist has some of his qualifications; he alone has them all, and alone possesses the alchemy in which they are combined. He is at once a singer of the front rank, possessing a voice of the finest kind, a pianist of great skill, above all a musician from heart to epidermis, and a poet. But there is something more, which coordinates all these talents and merits, and we cannot describe it better than by borrowing an idiom from our neighbors; he is in the highest sense "sympathetic." He sympathizes with the poet and the composer whose medium he is, and he brings his hearers into the fullest sympathy with them and with himself. Yesterday he was by turns the suppliant of Bach's prayer, "Vergiss mein nicht," the lover of Handel's serenata, "Vieni, o cara," the merry miller of Muller's poems and Schubert's entrancing melodies, Lenau's rollicking blacksmith, and the tragic father of Goethe's ballad, "Der Erlkönig." In each case the characterization was as vivid as though there had been scene set and costume donned, instead of merely the serene, benevolent figure of a bearded gentleman in morning dress seated at a grand piano.

Dr. Henschel's method is incapable of description. In fact, of "method" in the sense of conscious deliberation there is none. He seems to say, "Come sit down and I will sing to you. Shall it be of love or war, of mountains or millstream, of gaiety or woe? Well, I will sing of them all. Listen." And, seating himself at the piano, he touches its keys tenderly by way of prelude and begins to sing, as a father might to his children. The rich bass voice, with its wonderful timbre, pours forth the pleas of the lover and the pride of the soldier; the hands follow its wanderings with perfect assonance; the face expresses the emotions of the singer without effort and without exaggeration. To listen to such a song as Heine's ballad, "Die beiden Grenadiere," with its wonderful descriptive music-story and the brave refrain from "The Marseillaise," which Schumann joined to it in a moment of happy inspiration, is to be present at a revelation. The sorrows of the retreat from Moscow are more intimately depicted in this simple ballad than in all the storm and fury of Tchaikovsky's symphony. To hear Dr. Henschel's own song (he has written the English version of Dahn's verses) "Young Dietrich," is to be transported at a flash back into the mists of history and actually to take sides with the Huns against the Goths. Dr. Henschel sang thirteen songs yesterday afternoon. It is unnecessary to make a catalogue; their character had been indicated. As a feat of sheer physical endurance it was wonderful; as a demonstration of a unique and delightful art it was entrancing.—Plymouth Western Daily Mercury, October 26, 1911.

The art of song recital is unique. It demands from the artist intelligence, equipment, emotional and mental balance, power of interpretation, and above all the conviction of the composer's intention, perhaps to a greater degree than any other department of the musical art. Dr. George Henschel is a past master of this art. Gifted with an almost super-sensitive temperament which has yet the strength of the qualities enumerated, he can interpret example after example of every type. Therefore in securing Dr. Henschel for the

first of the series of musical matinees in Plymouth, from which so much is hoped by those who view with regret the unprofitable condition of music in Plymouth, the Misses Smith have only appealed to the highest instincts of those who appreciate the art, but have set at once the loftiest standard.

The recital given by Dr. Henschel yesterday to an audience fair in number was a time of real enjoyment. The ideal condition for song recital is that the vocal and instrumental elements shall be under the same mental and emotional control; but it is rarely, indeed, that this can be achieved with such perfect poise as in the case of this incomparable interpretation.

The first group of songs were associated with the names Bach, Handel and Cimarosa—the "Vergiss mein nicht," serenata from "Agrippina" and an aria from "Don Calandrino," and on each of these he threw new light in a fascinating manner. Passing to a second group Dr. Henschel made it clear that no amount of repetition has yet been able to stifle the infinite pathos and beauty of Beethoven's "Wonne der Wehmuth." The hearer was filled with sadness, yet a moment later he was thrilling with irresponsible glee with the singer in Schubert's "Das Wandern" with its irresistible atmosphere of joyous movement. Other Schubert lieder in this group were "Lachen und Weinen" and "Elfersucht und Stolz." A third episode was occupied with three characteristic productions of Schumann's art. The two Venetian boat songs were given with a perfectly modulated half voice, and with exquisitely planned nuance and delicate suggestion; and robust feeling was apparent in "Lied eines Schmiedes." "Die beiden Grenadiere" has often been heard in Plymouth, but never with more magnetic force. The setting of "Der Erlkönig" by Loewe was wonderfully beautiful and dramatic; and the recital closed with Dr. Henschel's own setting of "Young Dietrich," which one would go far to hear him sing. The audience was enthusiastic in their appreciation.—Plymouth Western Morning News, October 26, 1911.

Edythe Snow Huntington's Work.

Edythe Snow Huntington, pianist and teacher, has planned the usual number of pupils' recitals for this season. Miss Huntington has three studios, one at Carnegie Hall, New York, one in Plainfield, N. J., and one in Montclair, N. J. Such activity is rare among young teachers like Miss Huntington. Many of this accomplished lady's pupils belong to leading families of the beautiful towns in the Garden State.

As a teacher Miss Huntington is individual and it is by the individuality of her method that she gets good results. She does more than merely teach pupils to play pieces. Her work consists in teaching how to play the piano and how best to memorize. Practical harmony is another branch taught in the three Huntington studios.

Garden Cultivation.

DECEMBER 5, 1911.

To The Musical Courier:

I would like to say a few words relative to your editorial in the issue of November 23, on Mary Garden and the critics.

You see in her attitude as expressed in an interview in the Chicago Evening Post of November 21 an indorsement of what your paper said the week previous about "Critics in their relations to musical conditions here," while hers seems to me to be hardly a case in point.

That Mary Garden has had a generous allotment of space in the daily papers as well as in the weekly and monthly periodicals, since she first appeared as the bright particular star of the Hammerstein system, no one can deny; but as I understood your article you referred to musical critics exclusively, not to reporters in general, while I am convinced it is to the latter Miss Garden owes most for the persistence with which she is kept in the public eye—to them and to her own genius for publicity.

The musical critics whom she "despises," to use your own term, though that appears strong to me, have not slighted her, but their services have scarcely been of the sort to be described as a "campaign of personal adoration."

Your remarks on "Sir Frederick and the critics" and "common sense" are full of truth and the names of Caruso and Farrar are appropriate to head the list of instances of the same, but the name of Mary Garden does not belong on that list.

The enormous popularity which she undoubtedly enjoys with present day opera goers is not due to the efforts of musical critics expending energy to "push and advance a favorite," but to the possession of a dramatic genius whose like we have not seen on the operatic stage for many a year, combined with a voice which while it certainly does not rank with the greatest is of a sufficiently high order to assist her to attain the position she occupies in the operatic world, and which at times in spite of the handicap of Miss Garden's mannerisms has shown a surprising mastery of bel canto.

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PARIS

PARIS, December 3, 1911.

The ballet is an all important feature in the Paris opera houses, and the Grand Opera has recently appointed a new ballet master, M. Clustine, a Russian, who had already held various positions in the smaller houses of France. M. Clustine made some remarks when he first came here two or three months ago which caused a prejudice against him among a certain class of habitués of the Opéra; remarks concerning his plans for sweeping reforms, and especially the necessity of doing away with the orthodox ballet costume, with which most of us have become so familiar that we cease to find it particularly absurd or ridiculous, even though we may fail to find it beautiful. This refers to what is technically known as the "tutu," the gauze flounce which is actually the last remaining portion of quite a different costume. The other parts of the original costume passed one by one into disuse, until at last only the "tutu" remained, and now M. Clustine threatens to do away with that and to substitute for it the loose flowing skirt which certainly to most of us seems infinitely more graceful. But in France the prejudice of tradition is strong, and at the first mention of doing away with this time-worn style of costume there arose a howl of protest, especially, of course, from the bald-headed row.

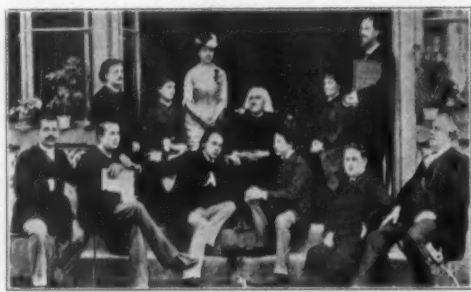
Just what M. Clustine is capable of accomplishing, his inventive ability and his skill in producing beautiful effects, is soon to be shown by two new ballets designed, planned and staged entirely by the new ballet master. These will consist of the dances in "Dejanire" (Saint-Saëns) and "La Roussalka," a new ballet with music by Lucien Lambert. The "Roussalki," according to an ancient Slavic legend, are the souls of women who have died from love. Invisible, they haunt their former lovers and thus revenge themselves on those who have caused their death.

Speaking of ballets reminds me that the sempiternal Loie Fuller is now giving entertainments here in Paris assisted by Orchidee and her ballet of children. They are "interpreting" (I suppose that is the proper word, "dancing" is so vulgar) the music of Mozart, Chopin, Schubert, Berlioz and others.

The ballet music is the best thing in Raoul Ginsburg's opera, "Ivan the Terrible," which, whatever may be said

of its artistic value, is playing to crowded houses three or four times a week at the Gaiety. The second of the two dances of which this ballet consists reminds one strongly of the allegro portion of Rimsky-Korsakoff's "Servian Fantasia," but is even wilder and more strikingly Slavic, more virile. This whole opera is brutal and vulgar in the extreme, but it is strongly melodramatic and seems likely to become popular, such things being "à la mode" just now. Raoul Ginsburg is not to be confused with Ralph Ginsburg, our well known American violinist, who is now in Europe.

Mascagni's "Iris" has just had its initial performance at Marseilles and the critics have had things to say about



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A GROUP OF LISZT PUPILS.

it which we Americans, who have been familiar with it for ten years or more, would certainly never have suspected, and which, to tell the truth, I doubt if the composer ever even suspected himself. Like Strauss with his "Zarathustra," Mascagni says that Mascagni wrote "philosophical music" in "Iris," that he desired to express musically the thought that a proud soul prefers death to dishonor! Will wonders never cease?

The Conservatoire Orchestra is giving this week, under the direction of Messager, the "Don Juan" of Richard Strauss, and the programs are marked "first time"! Nothing slow about the Conservatoire!

It is a funny thing that just at a time when certain Americans are talking about having a conservatory in America on the Paris plan a number of influential French musicians are making a concerted effort to bring about material changes in the regulations of the Paris Conservatoire. The impossibility of judging a student's talent in a few minutes is becoming more and more evident. It is now a recognized fact of musical history that many a great musician, especially among the composers, has been backward as a boy and very slow of development, and particularly in the learning of those rules and traditional practices which are at the very foundation of every sort of success in entrance examinations. The plan seems to

be to establish a number of preparatory schools in various cities outside of Paris where pupils will be admitted and given preparatory training without being required to pass an entrance examination. Those who show ability will then pass on in course of time to the Paris Conservatoire. As for the Prix de Rome, of which we have all heard so much, someone recently took the trouble to compile statistics with intent to discover proportionally how many of the winners of this prize "made good" in their later career. The proportion, as might have been expected, was altogether in favor of those who failed to make good. There were a few brilliant exceptions who, after winning the Prix de Rome, became famous the world over, but how about those who won the prize and then quietly vanished out of sight? However, this silly and stupid prize system is certainly not on the wane; quite the contrary; and this is unfortunately also true in America. The same system is carried here into the large orchestras where competitive examinations are held to select a player whenever a vacancy occurs. The consequence is that many a splendid orchestra man is refused work simply because he happens to be timid or bashful; qualities which count for nothing in the orchestra but spoil a man's chances before a board of examiners.

Meanwhile our valiant little band of American teachers is entering into successful competition all over Europe against conservatories and native teachers alike; our singers are holding down important positions in the opera houses of Europe, holding down these positions at least until the foreign management of our opera houses at home is forced to recognize their worth and offer them a better price to come back home.

Massenet and Camille le Senne have formed an association "pour l'amélioration de l'enseignement du chant," which means for the improvement of the teaching of voice. This society, which calls itself "La Vocale," wishes to bring about the association of science and practice in voice teaching, and is to give free courses of instruction.

This piece of news, taken in combination with the news given above regarding the Conservatoire, is enough to make us stop and think a bit, for it is evident enough that things of this sort do not come about without a very good reason. And meanwhile, as I said before, our teachers who have pitched their tents here have all the work they can take care of. And yet, according to a certain Damrosch, ninety-nine per cent. of our teachers are totally incompetent to teach. Who is this man Damrosch, anyway?

M. Chevillard, the present conductor of the Concerts Lamoureux, gave last week the final scene of Strauss's "Salome" in the Strauss concert arrangement which was furnished by the Paris publishers. But M. Messager, conductor and also manager of the opera, thinks he has the sole and only right to have Strauss played, so he sent notice to Chevillard that he and his organization were to be sued for damages, etc. Chevillard blamed it on the Paris publisher who furnished him with the orchestra parts! and Messager blamed it on the German publisher, Fürstner; and Fürstner, probably not knowing exactly what to do, said that it was merely a mistake of the Paris agent, who should not have given the authorization,

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and begged M. Messager to overlook the matter for this once, promising that it would never happen again;—and meantime Strauss pockets the rental of his score and parts for one performance, so everybody is satisfied!

Now that César Franck is coming to the fore, his pupil, Guy Ropartz, seems also to be enjoying his share of fame, or at least a hearing for his works, which may or may not bring public recognition. Ropartz is no more easy to understand than César Franck. In a certain way they belong to the same school, yet Ropartz has gone ahead of his teacher, though it cannot be said that he has excelled him. He is more modern, more advanced in his harmony and orchestration. That which is lacking in his work is the strong poetic tendency, the influence of De Musset, Baudelaire, Mallarmé and Verlaine, which has made the modern French school what it is today.

Paris is the most interminable bee-hive in the world. Like bees, though not always quite as busy, almost the whole population of this city live in cells, which they call apartments. Only the very lucky ones are fortunate enough to have a house all to themselves, and among these lucky ones is Wagner Swayne. I dropped into his place on the Rue de Prony the other afternoon and had a chat, though he could spare me but little of his time for he is as busy as any bee in the hive. "Sure," he said. "Come in. Glad to see you. My pupils? Oh! Yes. They've been playing around some. You know the Students' Atelier Reunion? Good thing! Gives the young ones a chance to try themselves out in public. That's what I prepare them for. I make a specialty of that sort of work. Two of my pupils played over there at the Reunion the other day: Marie Mikova and Jeanne Joliet. And you know Cecil Berryman? He's booked to play at Omaha, and another one, Elizabeth Simpson, is giving a recital at Berkeley, Cal." "They seem to get all over the country," I remarked. "Yes, they do, pretty much. There's one especially I believe will be talked about soon, that's Georgia Richardson. She's to be heard this winter, and I believe she's out for success."

What seems to be an announcement of the French Government, though it is so curiously worded that it is hard to be sure, is the series of lectures followed by concerts to be given Sunday afternoons at the Grand Orient, on Rue Cadet, admission free. One of these lectures, January 7, has for its subject, "Symphonic and Dramatic Music," and is to be illustrated by orchestral numbers. Though not directly associated with music it may not be out of place to mention here that the subject of the lecture of March 3 is "God and Blanco Posnet," by Bernard Shaw.

That reminds me that "Arms and the Man" is to be given this winter at the Odéon, and that the Oscar Strauss version, which, as everybody knows, goes under the name of "The Chocolate Soldier," has already arrived in France and has perched at Lyon. It comes to Paris later. The French text was written by Pierre Veber, one of the best known of the French writers of farces, who actually has several plays on the Paris stage at the present time.

Madame Giulia Valda has resumed her customary receptions on the first of each month. She is ever ready to give her friends a most cordial welcome and furnishes a musical program which is of the highest artistic excellence. There is an artistic atmosphere about this home which renders these receptions most delightful.

"The Blue Forest," the opera of Louis Aubert, which is to be given in December or January in Boston, is a fairy story made from a very original combination of "Little Red Riding Hood," "Little Tom Thumb" and "The Sleeping Beauty." These three old tales are woven together in such a way as to make a dramatic work possessing interest and unity. To the present writer it seems a beautiful work. It is delightful to sit beside the composer and turn the pages for him while he plays scene after scene of this Fairy-music. It is most natural that comparisons should be made with "Hänsel and Gretel." There is one scene, in fact, in the second act, where fairies dance about the sleeping children, that is very similar in dramatic conception to the well remembered scene in Humperdinck's opera. I cannot speak for the librettist, but the composer was entirely unfamiliar with "Hänsel and Gretel" when he wrote this work. He knew that there was such an opera, but that is as far as his knowledge went. Aubert, like Humperdinck, has made use of a few popular songs in his opera, but he has used them in a very different way. They do not serve as motives. Motives there are in this work, almost, one might say, leit-motives, but they are entirely original. Aubert uses "Frère Jacques, frère Jacques,"—"La Boulangerie a des

ecus,"—and a Basque song which he heard once sung by someone passing beneath his window, and of which he does not even know the name nor whether it is an ancient folk song or a modern popular song. The second act of this opera was given here last summer in full and made a profound impression. The work was accepted by the Opera Comique, but there was delay (as usual!) in producing it and so the composer sold the rights to Boston. This necessitates a still further delay in the Paris production.

Professor A. J. Goodrich gave one of his interesting and instructive lectures before a large audience at his home on the Square Saint-Ferdinand last week. The subject of this lecture was "The Essentials of Music Education," and there is certainly no one better qualified to speak on this broad and important subject than Professor Goodrich. He is to give a number of these lectures throughout the coming winter.

George E. Shea numbers among his present pupils a first prize of the Conservatoire, Madame Kosciuszko, and a successful dramatic soprano with several years of operatic career in France to her credit, Mademoiselle Thierry. Mr. Shea's intimate command of French, of vocal science, interpretation, and repertory, are proved by the presence in his studio of such pupils as these.

Thuel Burnham's house in the rue de la Tour was crowded on Sunday when he gave his second recital of the season and played a Schubert program with all the mastery and art that one has come to expect of this pianist, who holds a unique position personally and professionally in Paris. There was a very fashionable and

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distinguished audience present, among those noticed being the Princesse de Bourbon, Baroness Warden, Princess Eristoff, Mrs. MacArthur, president of the "Thursday Musicales" (New York), Miss Woodruff, daughter of our former Ambassador to Spain, Miss Ridley Bax and Miss Lemie Jones of London, Madam Lamperti, Madame Valda, Consul General and Mrs. Mason, Miss Madeleine Prosser, Madame de Sales, Miss McEvilly (Montana), Madame de Hainaut-Armand, and Charles Holman Black.

The next Concert Lamoureux, Sunday, December 3, will have Richard Strauss as conductor.

The Société Internationale de Musique has a newly constituted committee for 1912. M. Ecorcheville was elected president in place of the late Charles Malherbe. M. de la Lawrence has been elected vice president, T. G. Prod'homme, general secretary, M. Mutin, treasurer, and M. Landormy, archivist.

X. L.

Yolanda Mero in England and Ireland.

It is not often that a thorough unanimity of opinion as to an artist's merits is to be found on both sides of the Atlantic, but Madame Yolanda Mero seems to be one of the brilliant exceptions which proves this rule, as may be seen from the notices appended below:

The reappearance at Steinway Hall yesterday of Yolanda Mero, the Hungarian pianist, was very welcome, for she is an artist of rare accomplishments. Her artistic outlook is as wide as her technical achievements are great. It is not often that so satisfying an interpretation of Bach's "Fantasia Chromatica e Fugue," with which the program opened, is heard. Many pianists make an aggressive attack on it and hide its beauties with undue violence and strength. With her limpid touch, command of tone gradation and crisp technique Madame Mero threw quite a new light on the old work. The theme of the fugue was introduced quietly, not, as is usually the case, with noisy emphasis, and the subjects were made to stand out clearly, while the exposition of the whole work was intelligent and eloquent.

The pianist's performance, too, of Beethoven's sonata, op. 109, was significant in the way the alternating moods of the first and

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BASSO

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second movements were suggested. In some modern compositions there was charming variety of treatment combined with polished executive skill. The pace somewhat robbed Henselt's "Si oiseau j'étais" and Dohnanyi's "Tolle Gesellschaft" of their character, but the persuasive charm of Debussy's "Clair de Lune" and the pungent and rhythmic nature of Rachmaninoff's "Serenade" were realized in the happiest manner, and added greatly to the effect of the performance.—London Standard, November 16, 1911.

When Yolanda Mero introduced herself to the London public some two years ago her name was quite unknown here. But her commanding gifts as a pianist were at once recognized and served to obtain for her a place in the front rank of those with whom recent years have made us acquainted. Since then the young Hungarian artist has won for herself fresh laurels on the other side of the Atlantic, and yesterday, when she made her reappearance at Steinway Hall, it was evident that her powers had suffered no diminution in the interval. Unless we are mistaken, indeed, her playing is marked now by a greater measure of restraint than she always manifested at the earlier stage of her career. Her technique, brilliant then, is no less impeccable than before, and, as was the case when she first visited us, there is decided character in everything she does, alike on the classical and the modern side of her art. That her outlook is remarkably individual was shown yesterday both in Bach's great chromatic fantasia and fugue and in Beethoven's antepenultimate sonata in E (op. 109). The pianist took, as it seemed to us, a somewhat feminine view of the fugue, and her performance of the whole work was distinguished by freshness and an absence of the mere formality to which so many artists reduce Bach's utterances. Her Beethoven, too, while free from any unorthodox exaggerations, was characterized by not a few fresh touches, and the beautiful theme of the variations was given with rare sensitiveness. Madame Mero has acquired an extraordinary delicacy of touch and developed a feeling for poetic expression of a very uncommon order. It was this feeling that enabled her to make of Debussy's "Clair de Lune," in her modern group, a thing of sheer loveliness, while there were other pieces in this group in which her gossamer lightness of touch served her admirably. Unfamiliar things in her program were a rather fancifully inspired "Serenade" of Rachmaninoff, and Dohnanyi's oddity, but aptly, named "Tolle Gesellschaft," the latter played with extraordinary vim and technical mastery. At her recital on Wednesday next Madame Mero promises several pieces "in memory of Liszt."—London Daily Telegraph, November 16, 1911.

Few pianists combine technical efficiency and sound interpretative judgment as successfully as Yolanda Mero, who made her reappearance in London at Steinway Hall yesterday afternoon. Throughout her recital her playing was attractively fresh and conveyed no hint of effort or ostentation. In Beethoven's E major sonata, op. 109, a feminine mood dominated a reading which was slightly too emotional for all tastes, though it had the merit of decided individuality. A miscellaneous group of lighter numbers served to display a wide command of expressive resource. All were appropriately treated, but Madame Mero's playing of Rachmaninoff's "Serenade" stood out above the rest in its apparent spontaneity and skilfully varied color. It was, however, in the chromatic fantasia and fugue of Bach that the recital giver found the fullest opening for her talents. On the technical side her well defined version had as much brilliance as was consistent with a legitimate attitude; while as a pure piece of interpretation it showed how completely Madame Mero had grasped and learned to express the intense beauty of a work which in less skilful hands appears to be a mere specimen of intricate formalism.—London Morning Post, November 16, 1911.

The brilliant Hungarian pianist, Yolanda Mero, made a successful reappearance yesterday at Steinway Hall, after winning many honors on the Continent and in America.

Familiar classic works, such as Bach's chromatic fantasia and fugue and a Beethoven sonata, and modern compositions by Debussy, Rachmaninoff and Dohnanyi were played with an undeniable charm of touch and style, combined with a clean and fluent technique and a sense of poetry which made her interpretations quite distinctive.—London Daily Express, November 16, 1911.

Yolanda Mero, the pianist of the concert, was immensely interesting. She is a Hungarian, one of those nations which, like Poland and Bohemia, have given to the world much interesting music and many fine performers. Her first group was a Chopin one, the larghetto from the F minor concerto and the C sharp minor scherzo (substituted for the short polonaise in E flat). In the larghetto the orchestral interludes were incorporated in the piano part without any irrelevancy. It was played with exquisite feeling, grateful tone and neat technique. Romantic imagination was there and the true emotional message was conveyed. In the scherzo mysterious contrasts, significant meanings, were brought to the surface. One seemed to guess what those quiet sinister, reiterated notes mean; and the chorale-like theme, with the glittering figurework punctuating its phrases, seemed to tell of some proud spirit wounded but undaunted. The bravura rush at the end was amazing. Debussy's early and not very characteristic "Clair de Lune," Brahms' fine "Capriccio" and Liszt's twelfth rhapsody were the second group. To these were added an encore, Chopin's A flat polonaise. The last was as if anything as big a technical triumph as the rhapsody. Great power and insight, the physical and mental adjuncts, were in the performance. Delicacy and subtlety of touch were there and great pleasure was derived from this young pianist's playing.—Belfast Evening Telegraph, Saturday, October 21, 1911.

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Mahler's "Lied von der Erde"

MUNICH, November 23, 1911.

"Das Lied von der Erde," a symphony for tenor and alto, with orchestra accompaniment. Text from Hans Bathge's "Chinese Flute." Music by Gustav Mahler. First performance at the Tonhalle in Munich on November 20.



Copyright by Aimé Dupont, New York.
GUSTAV MAHLER.

Conductor, Bruno Walter. Soloists: Madame Charles Cahier, alto, and William Miller, tenor. The Munich Konzertverein Orchestra.

The "symphony" is made up of six numbers—they can hardly be called songs—as follows: The first, third and fifth are sung by the tenor, the other three by the alto: 1. "Das Trinklied vom Jammer der Erde"; 2. "Der Einsame

Erde," for tenor, is a very spirited composition in 3/4 time. The accompaniment is scored very heavily (there are over 100 men in the orchestra) and the horns play a very important part. This number is built up on two leading motives, a short one of four notes, first given out by the horns forte in the introduction, and the second one, very quiet and simple, but dramatically effective, set to the words "Dunkel ist das Leben, ist der Tod!", which occur three times and form the keynote of the poem. There is also a short contrasting lyric section to the words "Das Firmament blaut ewig, und die Erde wird lange feststeh'n und aufblüh'n im Lenz," which has a very beautiful effect.

"Der Einsame im Herbst," for alto, is in contrast, very quiet and tranquil. The orchestration is, for the most part, very light, melodic phrases for solo woodwind instruments being accompanied by a running figure for the muted violins and violas. Combinations in which the English horn, low notes of the clarinets, and the bassoons are used to express the loneliness and melancholy expressed by the text are frequent.

Then comes "Von der Jugend," for tenor, very jolly and bright and much more frankly melodious than most of Mahler's compositions. The orchestration redounds with what we are wont to regard as "Chinese" coloring. An extremely effective number for tenor, which will also be excellent for a single number on a song program with piano accompaniment. This section has perhaps the best combination of words and music of any of the six.

The fourth number is "Von der Schönheit," for alto, a dainty poem, capitolly set. It begins with a beautiful lyric section, followed by a charming orchestral interlude with the same "Chinese" coloring. Then comes a more dramatic middle section, with restless movement and rather heavy orchestration. The composer has written at the beginning of the score that the alto songs may, if desired, be sung by a baritone, and I am inclined to think that this part would be more effective for a man's voice. The song ends with another long lyric passage, accompanied principally by muted strings, with a splendid obligato melody for the first violins, which is, I think, the most thankful part of the symphony for the alto singer.

"Der Trunkene im Frühling" follows, for tenor, from the listener's standpoint, at least, the finest number of all. The poem is wonderfully beautiful, and Mahler has caught splendidly the spirit of the words:

Ein Vogel singt im Baum.
Ich frag' ihn, ob schon Frühling sei,—
Mir ist als wie im Traum.
Der Vogelzischert: Ja! Ja! Der Lenz ist da,
Sei kommen über Nacht!
Aus tiefstem Schauen lauscht' ich auf,
Der Vogel singt und lacht!
Ich fülle mir den Becher neu
Und leer' ihn bis zum Grund
Und singe, bis der Mond erglänzt
Am schwarzen Firmament!
Und wenn ich nicht mehr singen kann,
So schlaf' ich wieder ein.
Was geht mich denn der Frühling an?
Laßt mich betrunken sein!

The lyric passage beginning "Ein Vogel singt im Baum" is for me the very finest bit in the symphony, especially the exquisite music for "Der Lenz ist da," etc., which forms so fine a contrast to the sturdy manliness of the rest of the song.

The preceding numbers take altogether about thirty-five minutes to perform, and then comes the sixth and last number, which alone requires about twenty-eight minutes more. This number is in no sense a song, but must be regarded as a symphonic poem for orchestra, in which the alto voice is simply a solo instrument of the orchestra. The poem must have appealed very strongly to Mahler, who saw his own feelings mirrored in it, as the following extract will show:

"Mir war auf dieser Welt das Glück nicht hold!
Wohin ich geh'?
Ich geh' und wand're in die Berge.—
Ich suche Ruhe, Ruhe für mein einsam Herz.
Ich wandle nach der Heimat! meiner Stätte!
Ich werde niemals in die Ferne schweifen.
Still ist mein Herz und harret seine Stunde!
Die liebe Erde
Allüberall blüht auf im Lenz
Und grünet auf's neu!
Allüberall und ewig, ewig, ewig
Blauen Licht die Fernen!
Ewig!"

The sentiment applies so exactly to the lamented master, who had already secured a tract of land in the mountains near Vienna on which he intended to build himself a home, to which he would have retired to live in the rest and peace for which he so longed. It seems peculiar that just in this poem the sustained inspiration failed him. After two hearings (the public rehearsal and the performance) I still find the themes rather short breathed and fragmentary, the whole number rather loose and rambling. The orchestra repeatedly has interludes of considerable length, interrupting the voice after every two or three



Photo by Weiss, Vienna.
BRUNO WALTER,
Kaiserlich Königlich Hofkapellmeister, Vienna.

im Herbst"; 3. "Von der Jugend"; 4. "Von der Schönheit"; 5. "Der Trunkene im Frühling"; 6. "Der Abschied." To sum up, the first five numbers I like; the last number I do not like, perhaps because I do not understand it.

The texts which, I understand, are German translations of English poems based on Chinese originals, are very fine. Some of them, for instance, "Der Trunkene im Frühling," and the close of "Der Abschied" are extraordinarily beautiful, and the German poet, Hans Bathge, deserves every credit for the splendid craftsmanship with which, while preserving the spirit of the originals, he has found a German idiom that makes the poems sound like German originals.

The first number, "Das Trinklied vom Jammer der

lines of the poem, which does not add to the unity of effect. Short figures of the accompaniment are repeated innumerable times, until the ear tires of them. This does not for a minute imply that there are not fine passages in this number; for instance, the music to "O sieh! wie eine Silberbarke schwebt der Mond," etc., the fine climax at "O Schönheit! O ewigen Liebens, Lebens trunk'ne Welt," the lyric passage beginning "Ich suche Ruhe," and the impressive close with the fine use of muted strings and celesta in the accompaniment.

The performance, under Bruno Walter, was impressive, magnificent. There is not a word of criticism to be said. I spoke to Mrs. Mahler after the performance, and she said: "My husband had played over this composition for me many times, and I cannot see that there is one point that he would have wished differently performed than it was tonight." Walter is a very fine conductor. In ten years, I think, he will be known as one of the very big ones of the world. The nearest musical friend and disciple of Mahler, his whole manner in conducting reminds one strongly of the late master. The facial resemblance to him is also striking. I have never heard the Konzertverein Orchestra play better than under him—perhaps not even so well—and a Mahler score is not easy for the orchestra. Of the singers there are only words of praise to be said. Madame Cahier's splendid voice had every opportunity to display the even perfection of all its registers, and the singer left nothing undone to be wished. Her interpretation of the splendid sentiment of the poem brought out every shade of meaning to the utmost. The extremely impressive delivery of the final words of "Der Abschied" was rewarded by that solemn hush in the audience which is even more of a tribute than the storm of applause which followed it. I cannot think of any singer who could have done fuller justice to the composer. William Miller, tenor, of the Vienna Royal Opera, was a worthy partner to her. From the purely vocal standpoint the tenor has the more grateful task of the two, and Miller did not lose a single opportunity for effect, at the same time keeping his interpretative work within the bounds of good taste, and never sacrificing artistry to effect making. "Von der Jugend" and "Der Trunkene im Frühling" were especially fine. A great many opera tenors depend on the stage for their effects, but Miller is equally good upon the concert stage—and this is just as true of Madame Cahier, herself one of Europe's best opera singers. We have a right to be proud that, in the search for the best singers to interpret the late master's posthumous work, two Americans were selected.

The applause was tremendous. Madame Cahier, Walter, and Miller returned repeatedly to the stage to bow their acknowledgements, and finally Walter came out alone, stormily greeted by the audience. And it was all deserved.

This is the place, too, to speak a word of praise for Emil Gutmann, who, at his own risk, planned the whole performance. In view of the tremendous expenses and the comparatively small size of the hall, a financial success was hardly to be thought of, in spite of a packed house at both rehearsal and performance, and the Gutmann Concert Agency must certainly be given all credit for affording such a thoroughly prepared opportunity for the production of this important work.

The second part of the program was the performance of Mahler's second ("Resurrection") symphony. This work, with its good and bad points, is already known to the musical world and requires no extended comment. Suffice it to say that the performance was excellent. Walter directed, Marie Möhl-Knabl and Madame Cahier sang the small solo parts, and the chorus was that of the Augsburg Oratorio Verein. The orchestra played finely, as in the "Lied von der Erde," and the chorus was good, their piano passages being especially well sung; occasional false intonation is not to be wondered at in these difficult voice parts. Madame Cahier sang well—she has the habit of always singing well. Frau Möhl-Knabl has a good voice and a good method, but it stops there. The phrasing is very unintelligent. At the close of the symphony the applause was even more prolonged than after the first work. Conductor and artists were called out again and again, and it was evident that, in applauding them, the audience was expressing also its veneration and admiration for Gustav Mahler, whose triumph here in 1911 as conductor of his own eighth symphony is still fresh in the memory of all.

The Mahler memorial celebration was begun by Madame Cahier's song recital of his songs, Bruno Walter accompanying, which will be mentioned in my next Munich letter.

H. O. OSGOOD.

The "Ring" at Geneva.

Next April Wagner's "Ring" cycle will be given in Germany at Geneva, with Bernhard Stavenhagen as conductor.

The worthy adviser, in saying that man should be taught to "mix a little sentiment and poetry with the humdrum of life," is quite right. The sentiment should be in gold coin and the poetry in yellow banknotes.—New York Morning Telegraph.

Cincinnati Woman's Musical Club.

CINCINNATI, Ohio, November 6, 1911.

Two interesting meetings of the Woman's Musical Club, held recently, marked the beginning of what promises to be the most successful season in the club's history, as a brief outline of the program for 1911-12 will prove. The first meeting was held at the residence of the president, Mrs. Adolph Klein. The program in honor of the Liszt Centenary was as follows:

Am Springbrunnen.
Rhapsodie, E minor.
Gertrude Dalton and Ada Zeller.
Psalm 137.
Mrs. Werthner and Double Quartet.
(With accompaniment of violin, organ and piano.)
Etude de Concert, D flat.
Gnomesreigen.
Ida Lichtenstader.
Die Lorelei.
Elsa Marshall.
O Salutaris.
Reapers' Chorus from Prometheus.
Double Quartet.
Mrs. Shealar, Miss Conrey, Flora McIvor Smith, Mrs. Werthner,
Mrs. Rendigs, Rose Fisher Smith, Miss Bain, Mrs. Joseph.

The afternoon was doubly enjoyable, as it was in the nature of an opening, the membership having extended invitations to many professional women in the city whose names are on the waiting list of the club. Madame Samarooff-Stokowski was guest of honor. The refreshment table was decorated with Hungarian colors (red and white predominating). In the center was a huge birthday cake surmounted by a bust of Liszt encircled by a hundred tiny candles.

The second meeting took place at the home of Mrs. Louis Victor Saar, with Aline Fredin and Jessie Strauss as assistants to the hostess. The program for this day was as follows:

Sonata for violoncello and piano, C minor, op. 32.....Saint-Saëns
Nina Parke Stilwell, Emma Brand Lewis.
Songs—
Traum durch die Dämmerung.....Strauss
Tempo di Valse, La Bohème.....Puccini
East Wind.....Mary Turner Salter
Estelle Krippner-Shealar.
Piano—Scherzo, E flat minor.....Brahms
Emma Brand Lewis.
Songs—
Contentment.....Mary Turner Salter
The River and the Sea.....Noel Johnson
Little Rover.....Signe Lund
Nellie A. Davis.
Aria—Thou Brilliant Bird, from La Perte du Brésil.....David
Gertrude Zimmer Boyd.
Flute obligato, Ellis McDiarmid.

Van Hoose Wins Success.

Ellison van Hoose, the American tenor, now on tour with the Henry W. Savage Grand Opera Company, has been winning unqualified success by his excellent work in the leading roles.

At Philadelphia, last month, Mr. Van Hoose was warmly praised for his handling of the role of Manrico in "Trovatore." A few press notices follow:

Ellison Van Hoose was the Manrico and made a splendid impression as the troubadour. He presented a handsome appearance, was not unromantic in demeanor and displayed a pleasing tenor voice of sympathetic quality, sufficient volume and good range. He "worked up" to his part in the "Di Quella Pira" with spirited effectiveness, and was heard to advantage in the "Miserere" and in the final prison scene duet with Azucena.—Philadelphia Evening Bulletin, November 6, 1911.

Mr. Van Hoose was warmly greeted by many in the audience who in seasons past have been his admirers. He rose to quite splendid heights in the celebrated "Di Quella Pira" and was heard with beautiful effect in the well known prison scene.—Philadelphia Public Ledger, November 5, 1911.

As Manrico, Ellison Van Hoose was very acceptable both vocally and histrionically.—Philadelphia Record, November 5, 1911.

Mr. Van Hoose won inevitable approval with his singing of "Di Quella Pira."—Philadelphia North American, November 5, 1911.

Opera goers will remember his appearances in small parts with the New York Metropolitan and other companies some years ago. Since then he has advanced to "leads" and his Manrico was a very creditable effort. Mr. Van Hoose's voice is still rather that of a lyrical than a dramatic tenor, but it has gained materially in volume without any loss of quality and from the "Deserto sulla terra" down to the "Ah che la morte" and the final duet it was heard with pleasure and applauded with sincere approval.—Philadelphia Inquirer, November 5, 1911.

Making his reappearance on the operatic stage of his native country, Ellison Van Hoose scored a "hit" in the tenor role. His is a voice of more than pleasing quality and he gave a spirited performance of Manrico with splendid treatment of all the well liked and familiar numbers.—Philadelphia Evening Star, November 6, 1911.

Jones—Yes, sir, that boy of mine is a piano-player. Why, he can play with his toes.

Brown—How old is he?

Jones—Fifteen.

Brown—I've got a boy at home who can play with his toes, and he's only one year old.—Catholic News.



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LEIPSIK

LEIPSIK, November 15, 1911.

The sixth Gewandhaus concert under Arthur Nikisch has the second of the Liszt centenary programs. There were three works, "Die Glocken des Strassburger Münsters," for baritone solo, chorus and orchestra, the solo sung by Alfred Kase of Leipzig; the "Psalm 23," for tenor solo, harp and organ, tenor Felix Senius of Berlin, harpists Carl Scharff and Stefanie Politz, organist Karl Straube; the "Prometheus" symphonic poem and choruses on Herder's "Entfesseltem Prometheus," the declamation by Robert Volkner, tenor solo sung by Senius, other solo parts sung by Marie Hering, Käthe Reiche, Kurt Taut, Hans Dehler and Reinhold Gerhardt. The "Prometheus" symphonic poem preceding the chorus work and the tenor psalm were the most intense items on this program. Senius has not sung better than he did here, where he found a rare combination of vocal excellence and musical dignity and fervor. The Liszt orchestral writing is coming to sound tonally thin in comparison with the present day writers, but his works maintain their strength of inspiration. In the whole range of Liszt material offered in concert this year, the weakest themes are those of the "Festklänge" symphonic poem, where Nikisch and his splendid Gewandhaus men were unable recently to read out the impression of musical unimportance. The "Prometheus" poem is one of the better of the composer's works in this form and Nikisch is as usual the great master for its interpretation.

The Duke of Sachsen-Coburg-Gotha has recently conferred upon Theodor Byard the silver medal for Art and Science. At Byard's second Leipzig recital he sang Lully's "Bois epais," Purcell's "I Attempt from Love's Sickness to Fly" and "I'll Sail Upon the Dog-Star"; the entire "Dichterliebe" by Schumann, the Strauss "Befreit" and "Ich trage meine Minne," Debussy's "Chevaux de Bois," Cyril Scott's "Villanelle" and the old Breton folk song, "Dimanche à l'aube." The artist was in fine voice and with the accompaniment played by the gifted Erich Wolff the evening was highly enjoyable. Byard's musical gift is one of the richest sort, so has his interpretative art reached a stage of highest completion.

Aline Sanden gave a joint recital with Alfred Kase. She brought the Beethoven "Ah! Perfido" aria, Pfitzner's "Venus Mater" and "Der Gärtner," the Strauss "Meinem Kinde" and "Zueignung," and five lieder by Alexander Schwartz. Kase sang lieder by Schubert, Liszt, Philipp Gretscher, Eugen Lindner and Strauss. A large audience assembled to hear these popular artists of the local opera. The artists had given careful attention to the preparation of their program and the public greatly enjoyed the singing, also remained to demand and secure additional selections.

The first of three Leipzig piano recitals by Germaine Schnitzer had the Beethoven C minor variations, the Schumann F sharp minor sonata, the Liszt "Benediction de Dieu," the Chopin A minor and A flat major etudes, the Saint-Saens toccata, the Schubert-Fischhof "Rosamunde" ballet music and the Schubert-Tausig "Marsch Militär." Miss Schnitzer's playing is done in great mood concentration, tonal beauty and brilliant attributes in bravura selections. Notwithstanding her technical achievements are sheerly extraordinary, she generally maintains great moderation in the item of tempos, so that her interpretations are much more character portrayals than showy examples of pianistic skill. Her recital was a great popular success, besides a great success with the local press, which wrote in surprising unanimity on her unusual gifts.

Eugen d'Albert's one act opera, "Die Abreise," was recently revived here after eight or ten years' absence from the repertory. The work employs only a baritone, soprano and tenor on the stage. The music is in manner of an older time; the soprano sings one number to accompaniment of cembalo. There is some pleasant music in the score, though it never comes to very large effect and the whole composition seems more a parlor piece than one for a large auditorium.

The violinist Ilia Schkolnick gave a recital to include the chaconne by Vitali, the D minor concerto by Tartini, a larghetto by Ries, corrente by Leclair, gavotte by Handel, caprice by Pichl, the Ernst F sharp minor concerto and the Paganini "Hexentanz." Schkolnick is a fine combination of serious musician and violinist of extreme technical gift. The above program carried entirely the spirit of former times, since the Ries larghetto was also strongly influenced by Spohr. The playing in the Ernst

and Paganini works had many difficult changes from the originals, all unwritten and unpublished violinistic effects worked out by this artist. An example of this was his playing of the Ernst octave passages fingered in the instrument's highest tones and in absolute purity of intonation. So were his double trills in harmonics accomplished in perfect intonation and clarity.

The first of two evenings of piano and violin sonatas given by Fritz von Bose and Gustav Havemann, both of the Leipzig Conservatory faculty, had Gabriel Faure's A major, op. 13, the Wilhelm Berger piano variations and

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fugue, op. 91, the Richard Strauss E flat sonata, op. 18. Both of these sonatas are written on free-flowing lyric lines and the ore by Faure is better music through stronger power of inspiration and equally good composing. The artists played them in great verve, with musical and technical finish. The theme for the Berger variations is of about ballad content, fully musical and well-sounding. The variations keep rather close to the main



LISZT IN HIS STUDY AT WEIMAR.

harmonic and melodic direction instead of going far afield. The fugue contains much good music and pianists may be glad to know of a composition of these agreeable and practical attributes for repertory.

The Leipzig pianist Antoinette von Eggers and violinist Erhard Heyde of Munich played a recital of sonatas to include the Mozart F major, the Ludwig Thuille E minor, op. 30, and the Strauss E flat, op. 18. The violinist interested chiefly through correct technical manipulation of the instrument. The pianist is an artist of good musical impulse, also treating the instrument in best pianistic ideals. It was none too clear reading of the fine Thuille sonata, but the Strauss was easily intelligible and enjoyable on this occasion. The violinist was years ago a pupil at Leipzig Conservatory under Hans Becker, the pianist also there under Robert Teichmüller, for whom she sometimes prepares private pupils.

The second piano recital by the fifteen-year-old pianist Jascha Spiwakowsky had the Beethoven E flat sonata, op. 27, the Schumann unaccompanied concerto, op. 14, and selections by Rubinstein, Moszkowski, Mayer-Mahr and Liszt. Spiwakowsky is a youth of sound nerves and large physique. His playing is healthy as his body; the entire musical personality argues for the making of a distinguished musician. He has already great technical facility, he commands a beautiful tone and his readings are

very commendable. Though born in Odessa, he has made his home in Berlin for some years.

In the natural run of Männerchor politics in Leipzig, a large body of singers seceded from the established associations and founded their own organization, called the "Neuer Männergesangsverein." After a season or two of work, they finally elected an unusual conductor talent in the person of Max Ludwig, who was a former composition pupil of Max Reger. The chorus' first concert under Ludwig was given recently in the large hall of the Zoological Garden. The young conductor's magnetism and his disposition to intense yet plastic reading produced noteworthy results, that promise much more for the future. As soloist of the evening the superb dramatic soprano, Ellen Beck, of Copenhagen, gave several groups of lieder to Ludwig's piano accompaniment. The large hall was filled to the last seat with an all pay audience.

The recital by the Leipzig pianist Arthur Reinhold brought the Beethoven "Sonata Pathétique," the Schumann "Carnaval," five Chopin numbers, the Liszt D flat ballade, third "Liebestraum" and the thirteenth rhapsody. Reinhold's Schumann playing represents about the best type for that composer, as there are fantasy and fine musical and tonal excellence in it. The Liszt, Chopin and Beethoven were also highly enjoyable, so that the artist has a real claim to versatility. There were numerous encores at the conclusion of the program. Reinhold is playing very busily in Germany and Western Russia this season.

The annual Schiller birthday celebration of the Leipzig Schiller Verein was a pretentious orchestra concert in the Albert Halle. The future director of all the Leipzig theaters, Hofrath Martersteig of Cologne, spoke at length on the aims of the dramatic and operatic stage. The musical program, conducted by Hans Winderstein, included Liszt's symphonic poems "Die Ideale," "Festklänge" and "Les Preludes." The Dresden soprano, Magdalena Seebe, gave Liszt and Hugo Wolf songs with orchestra, and Zumsteeg and Schubert songs with piano. The house was filled with an appreciative audience.

Recent student programs at the Leipzig Conservatory brought the Guilman D minor organ sonata, Bärmann clarinet concerto, Arnold viola concerto, piano variations on a folk song, composed by student Giscler, Vieuxtemps A major violin concerto, Piutti, Franz and Grieg songs with piano, three Bach preludes and fugues for klavier, two movements from the Weber E flat piano concerto. The program for November 3 brought the Weber clarinet concerto, the Reinecke two-piano variations on a Bach sarabande, Schubert, Brahms and Reger songs with piano, the Sitt D minor violin concerto, Rode soprano variations "Al dolce canto," the Forsyth viola concerto, Reinecke E minor piano concerto. The program of November 10 had the Mozart clarinet concerto in B flat, Romberg-Simandl sonata for two unaccompanied contrabasses, Mozart E flat piano concerto, Handel D major piano and violin sonata, the Weber piano "Concertstück," the Beethoven C minor piano trio, op. 1. Four of the above concertos were accompanied by the student orchestra under Sitt. In most cases only one or two movements of each concerto were played.

EUGENE E. SIMPSON.

Christine Miller in Fargo.

Christine Miller, the Pittsburgh contralto, gave a recital on Monday evening, December 4, at the Fargo, N. Dak., Conservatory of Music (a department of the Fargo College). Miss Miller was assisted at the piano, in the appended program, by George Ralf Kurtz, a member of the Conservatory faculty:

Morning Hymn	.....Henschel
The Dove	.....Tuscan Folk Song
Lungi dal caro bene	.....Secchi
Air of Lia from The Prodigal Son	.....Debussy
Ständchen	.....Brahms
Der Schmied	.....Brahms
O Liebliche Wagen	.....Brahms
Before My Window	.....Rachmaninoff
Lilacs	.....Rachmaninoff
Morning	.....Rachmaninoff
O Thou Billowy Harvest Field	.....Rachmaninoff
Beim Schneewetter	.....Max Reger
Waldeinsamkeit	.....Max Reger
Schlect' Wetter	.....Max Reger
Love Is the Wind	.....MacFadyen
Serenade	.....La Forge
My Love's But a Lullaby	.....Hopekirk
Gee tae Sleep	.....Fisher
Ecstasy	.....Rummel

London Ovation for Tina Lerner.

(By Cable.)

LONDON, December 6, 1911.

To The Musical Courier, New York:

Tina Lerner received an ovation Monday night when she appeared as soloist with the London Symphony Orchestra.

E. K.

LOUISVILLE MUSIC.

LOUISVILLE, Ky., November 29, 1911.

The musical sensation of the present week in Louisville was the debut of Marie Glover, who appeared in concert on Friday night at the Masonic Theater before an audience completely filling the auditorium. Miss Glover has been studying at the Paris Conservatory for several years, and last year was laureate of that school. She is training for grand opera, and graduates next year, after which she will have some special courses with the best teachers before beginning her operatic career. Her voice is deliciously smooth, of a quality and range fully adequate to the work she anticipates, and her stage presence is another valuable asset for success. Songs by Faure, Handel, Rene, Debussy, Puccini, Gounod, Leroux, Lenepveu, Stroh, and Strauss, besides an American group by Cadman and Rogers, afforded her opportunity to display a variety of tone color and versatility of style most remarkable in a young singer, and justified predictions for her future which might seem extravagant under less auspicious circumstances. She was particularly happy in her French selections, and promises to be an ideal Marguerite or Micaela, both of these roles being favorites with her. She left Louisville on Monday, returning to Paris to resume her studies with M. Bouvet and Louise Grandjean. She was assisted by Corneille Overstreet, Karl Schmidt and Frederic Cowles, the latter playing her accompaniments in his usual irreproachable style. Miss Overstreet is a supreme favorite in Louisville, and always has an important share in attracting a large audience to any affair in which she participates. Her selections were a prelude and nocturne by Chopin, a romanza by Sibelius, the Schumann-Liszt "Frühlingsnacht," and an intermezzo by Max Reger. In each and all she revealed herself as the finished artist. Mr. Schmidt's cello solos by Popper and Saint-Saens were received with an enthusiasm proving his place in the hearts of his hearers. The concert was an important social as well as musical event, and numerous box parties were given by prominent people.

Monday night Leslie Key Chilton gave a recital at Baldwin Hall, assisted by Frances Maull, Minnie Williamson, Waide Wilson, and Bertram Hewitt.

The organ recital given by Frederic Cowles in the new Christian Church on November 17 attracted an audience which extended through the vestibules of the edifice. His program was an extensive one, including compositions by

many of the best known writers for that instrument, and his rendition was masterly in every detail.

The Choral Club and Musical Club are both preparing for musical events, the former having in rehearsal Beethoven's Mass in C, to be given on December 10, and the latter announcing "The Messiah" for Christmas week, with Anthony Molengraff directing.

K. W. D.

BUFFALO MUSIC.

BUFFALO, N. Y., December 5, 1911.

Madame Schumann-Heink, on Thanksgiving night, was greeted by a capacity house at Convention Hall. Fully one third of the brilliant audience came from nearby places. Several people motored from Lockport, N. Y. All were well repaid. The program of songs was rich in variety, including gems of Beethoven, Schubert, Schumann, Brahms, and a group of songs in English, besides several encore numbers. Aside from the singer's magnificent voice any mood or emotion demanded by text or music is given an exquisite interpretation, so thoroughly is the great artist "en rapport" with the composer. Mrs. Hoffmann's accompaniments were effective. Many remained to greet the artist who holds sway over a legion of Buffalo friends. Much credit is due Mai Davis Smith for her successful management of the recital. Mrs. Smith was thanked by the prima donna. Madame Schumann-Heink has been engaged for the annual May Festival of the Buffalo Philharmonic Chorus. Andrew J. Webster, its director, is recovering from an illness of a fortnight's duration.

The untimely death of Henry vom Berge, one of the board of directors of the Philharmonic, is a great loss to the society, by which the young man will be mourned and missed.

The Twentieth Century and Chromatic Clubs will bring here, in 1912, the Flonzaley Quartet, George Hamlin, the Chicago tenor, and Katharine Goodson, English pianist.

Singers chosen from the active membership of the Chromatic Club have been organized as a "ladies' chorus" under the direction of Heinrich Jacobsen, the well known teacher and composer of Rochester. The rehearsals take place in the North street home of Margaret Adsit Barrill. S. Ford is the accompanist. Mr. Jacobsen divides his time between his Rochester residence-studio and his new headquarters at 696 Main street, Buffalo, in what was formerly the piano studio of Charles Armand Cornelle.

VIRGINIA KEENE.

SAN DIEGO MUSIC.

SAN DIEGO, Cal., November 29, 1911.

The sixth concert of the San Diego Symphony Orchestra took place last night at the U. S. Grant Auditorium. The program, which was a "Request" affair, included many numbers that had been given before, thus affording the patrons an opportunity of noticing the improvement the orchestra is making under Richard Schliewen. The orchestra now numbers about fifty members and the ambition is to work for seventy-five. However, at the present stage quality is more anxiously regarded by the director than quantity.

Director George Edwards, with the assistance of Dean Blake, baritone, of the San Diego Music Institute, will give an organ recital on the new organ at the Chula Vista Union Church, Thursday evening, December 14.

The choir of All Saints' Episcopal Church, under the direction of Dean Blake of the San Diego Music Institute, gave a benefit concert Friday evening at the residence of Mrs. Doyle, Sixth street near Pennsylvania, for the aid of the choir fund. The program included a piano solo, Twelfth Rhapsodie (Liszt), played by Royal A. Brown, mando-quintet numbers, "Caprice Militaire" (Rollenson), "Chanson Sans Paroles" (Tschaiakowsky), "Barcarolle" (Offenbach), San Diego Music Institute Mando-Quintet; contralto and baritone solos by Katherine Burnham and Dean Blake.

Emma Maynard, of the classes in Evolution of Music Form at the San Diego Music Institute, addressed the ladies of the San Diego Club Tuesday afternoon on the subject of Folk Song, Polyphonic Music, Troubadours and Meistersingers. Miss Maynard traced the evolution of folk-song out of the simplest beginnings through periods of incomplete scales to modern specimens, culminating with their apotheosis in the operas of "Il Trovatore" by Verdi, and Wagner's "Meistersinger." Miss Maynard's account was illustrated by Mrs. W. A. Litzenberg, soprano, in Scotch, German, and Irish folk songs, with Alexander J. Barnes, tenor. Mrs. Litzenberg sang the prison scene from "Il Trovatore." Mrs. Barnes also sang Walther's prize song from the "Meistersinger." Director George Edwards, of the San Diego Music Institute, accompanied.

Last week the Aborn Opera Company played at the Oliver Theater, Lincoln, Neb.

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How popular are "popular" concerts which charge \$1.50 for parquet seats?

GENEROSITY NOTE.—Ricordi would not mind if every opera house in the world performed only Monopoly works.

When the Psalmist said "In a multitude of counselors there is wisdom," he could not have been referring to music critics.

Moving picture magnates are bidding enormous prices for the films depicting the next meeting of Siegfried Wagner and Richard Strauss.

At the New York Symphony Orchestra concerts the conductor explains the works before he interprets them. No one could explain them after.

LOS ANGELES reports that Manager L. E. Behymer announces a season of modern operas there in April, 1912, by the Boston Opera Company, under Henry Russell's direction.

HOMEOPATHICALLY speaking, there may be some ninety-nine per cent. musicians in the United States who might consider "Doctor" Damrosch to be just what he says he is, one per cent. competent.

OUR Berlin letter of this week reports that seventeen chamber music organizations are giving concert series in the German capital just now. Kneisel's Quartet is lucky to be located in New York.

MASCAGNI, returned to Italy from South America, told the Turin reporters that he is glad he did not go to New York and present "Ysobel" there, for his tour in the tropics resulted in receipts of \$800,000. Heave, ho!

MESSAGER, manager of the Paris Grand Opera, acting in accord with the Wagner heirs, refused to allow Isadora Duncan to "interpret" the bacchanale from "Tannhäuser" at her recent dancing seance in the French capital. The copyright law is more effective and more respected in Paris than it is with us.

DURING a recent lecture-recital at Los Angeles, David Bispham said wittily that "there is nothing bad about singing in the English language—except bad English. We study other languages—we pick up our own." Another Bispham sally which made the audience laugh was the one about "rag-time and comic opera music on the pianos of houses otherwise respectable."

JOHN PHILIP SOUSA has ended his one year's tour of the world, and last Sunday night gave a final concert at the Hippodrome before seeking a well deserved vacation. The house was literally packed and the demeanor of the audience showed conclusively in what lasting esteem the American public holds Sousa, his band and his music. He has become a national institution and as such will endure so long as the hearts of the people can be reached by music that stirs the pulses and moves the emotions.

BROTHERLY love and Christian charity are spreading o'er all the earth. This notice was in a recent program book of the Boston Symphony Orchestra: "The management of the Boston Symphony Orchestra bespeak the cordial and substantial support of its subscribers for the concert to be given in Symphony Hall, Tuesday evening, December 12, by the Theodore Thomas Orchestra, of Chicago, Frederick Stock, conductor, as the representative orchestra of the West and in recognition of services

in the cause of good music in Boston, in earlier days, by its founder, Theodore Thomas."

IN a private letter from the Paris correspondent of THE MUSICAL COURIER appear these interesting passages: "A new Salome, Signorina Bellincioni, now is being heard here at the Grand Opera. She certainly gives an entirely novel interpretation of the role; whether good or not, is hard to say. Opinions differ so on this sort of thing that one hesitates to give his own as having any weight or value, but to the writer it seems that this interpretation is as far removed from what Oscar Wilde intended, and from what Strauss understood in the part, as possible. Signora Bellincioni is not beautiful, a fact which, at the very outset, weakens her whole performance; and then her acting seems to express a sort of coyness, a virgin timidity, which one can hardly associate with Salome as we ordinarily think of her. Like Mary Garden, she dances the dance of the seven veils herself, and does it very gracefully. Seeing Mary Garden in the part of Salome one is reminded of the words of the German poet: 'Und Weiber werden zu Hyänen!' It gives a fair idea of the interpretation of Signora Bellincioni to say that no such thought is suggested, at least not until she has in her possession the severed head, when her frenzy is overdone and is absolutely maniacal. And although she speaks French fluently and has already been heard here in that language, she insists upon employing Italian, which leads to the use of two languages on the same stage, a thing offensive and inartistic."

IN his Sunday World column, Pierre V. R. Key advocates free symphonic concerts for the people, and perhaps he is influenced in his views by the fact that his newspaper contemplates such a series and has placed \$10,000 at the disposal of Henry T. Fleck, head of the Department of Music in the Normal College, for the purpose of instituting "sixty-one free concerts of a character as high as those given by the New York Symphony and the Philharmonic Society, with orchestras of fifty and twenty-five pieces and eminent soloists." Professor Fleck explains in the columns of the World that the free concerts are to be conducted by Prof. Cornelius Rübner, Prof. Samuel A. Baldwin, Leo Schultz, Frank Damrosch, and by Professor Fleck himself. Averaging the amount allowed to the professor, he would have available about \$164 for each one of the sixty-one concerts. What sort of an orchestral concert could one give for \$164 with an orchestra of fifty players? If \$164 were split up among them, each man would get \$3.28. And how about rehearsals? If not sufficient rehearsing be done, the concerts are bound to be bad, and of what use to the people are bad concerts? The list of conductors selected by Professor Fleck does not inspire warm confidence. Will Messrs. Rübner, Baldwin, Schultz, Damrosch and Fleck conduct for nothing? There is no reason why they should. And if they are paid for their services, what will be left for the players? There is a grave question in our minds whether the readings of "Dr." Damrosch are illuminating enough to prove anything to the people. He fails to impress us in high-class concerts and doubtless would make no better showing elsewhere. The New York World means well enough, but it is ill advised. No such scheme is worth \$10,000, or even \$10, and for practical purposes will not do 10 cents' worth of good. At least \$100,000 is required to carry out the World's basic idea properly, and one set of players and one leader ought to be retained. A man like Arnold Volpe could organize fitting orchestral concerts for the World, especially as his body of players is assembled for the season, well drilled, and eager to try its mettle as often and ambitiously as possible. Under the Fleck management, even with such excellent musicians as Baldwin and Schultz, the plan has no chance to succeed.

The Reappearance of Elgar

There is much Sir Edward Elgar activity throughout our land just now, principally, it appears, because the English composer has written several new works and of course he and his publishers are anxious to have them performed for our audiences as soon, as often, and as profitably as possible—a desire most laudable artistically, and practical commercially.

The new Elgar violin concerto was played by Albert Spalding with the Theodore Thomas Orchestra, Chicago, last Friday and Saturday. For the player's performance the Chicago newspapers had nothing but praise. Of the concerto, however, Edward C. Moore said, in the *Journal*:

One who makes a practice of following musical events is always glad to hear novelties, both because they are novelties and because they afford excellent training in separating gold from dross. The Elgar concerto is particularly valuable to the auditor in this respect because it is so difficult to find any gold at all in the ponderous mass of baser metal.

Let us change the metaphor. Elgar's works, more perhaps than those of any composer alive, have a distinct aroma of midnight oil. He makes up his mind to write an extended composition, and with his pulse unburied one single beat by any glow of inspiration, sits down and proceeds to spread many notes on paper. Here is a good theme. Put it down. There is a chance for an effective chord. In it goes. When it is done he gives a sigh of relief at so much accomplished, and turns his mind to other matters. The whole composition, this concerto as much as any, is entirely smug and self-satisfied, entirely and brazenly artificial, and entirely cold-blooded.

Along near the end there comes the nearest approach to originality of anything in the whole very long work. It is the accompaniment for the solo violin's cadenza, and it is produced by the members of the string section laying aside their bows and strumming on their instruments with their fingers. The effect is as of several hives of drowsy bees. Marvelous!

In New York, last Sunday afternoon, Elgar's new second symphony, in E flat, was performed by the New York Symphony Orchestra, under Walter Damrosch, at the Century Theater. Hearings of the work had preceded the Metropolitan premiere at Boston last week, and at Cincinnati the week before.

This second symphony of Sir Edward Elgar begins with a paper effect—that is to say, with an effect which is apparent only to the reader of the score. For a syncopation sounds like a syncopation only when it is preceded by an established rhythm. If a composition begins with a syncopation, as Schumann's "Manfred" overture begins, the ear naturally accepts the syncopation as the rhythm and the syncopation defeats its own ends.

Even a cursory examination of the score of this symphony is sufficient to discover the composer's nervously sensitive nature as revealed in the complicated and vague, restless rhythms. None of the elements that go to make a musical composition is so sure an indication of the composer's nervous temperament as rhythm is. Even as the pulse shows the heart beat of the man, so does the rhythm of a composition indicate the emotional tension of the composer. In that set, dogged, almost monotonously persistent rhythm of some of Schubert's works we feel the rush of an inexhaustible stream of natural vitality, barely held in check by any art at all. In the sweep of Beethoven's incisive rhythms we feel the might of the man who can bend and bow us at his will. In the square and solid rhythms of "Die Meistersinger," Wagner has told us his thoughts on the expression of cheerfulness and genial contentment in music. But in this second symphony of Elgar we find the same kind of rhythm that Wagner has employed in the "Tristan" prelude. Play the Elgar first movement slow enough and we get the same kind of rhythm we find in the "Tristan" prelude. Play the "Tristan"

prelude fast enough and we get the same kind of hesitating, uneven, broken, fragmentary rhythm we find in the Elgar first movement. There is this very great difference, however, and that is, that Wagner selects that kind of rhythm for his poignant love tragedy and Elgar selects it for his expression of joy and sunshine. Of course, there is no objection to this procedure if the result is satisfactory. To our ears, unfortunately, this wayward, nervous, irritated rhythm sounds all wrong as a medium for expressing the bounding and ingenuous heart of youth and joy. We can easily believe what Clarence Lucas tells us in his "Musical Form," that as a boy Sir Edward wrote pieces in 11-4 and 13-4 rhythms. It goes to show that the reason he has got so far away from the natural rhythms of Schubert, for instance, is that he has cultivated these artificial rhythms from boyhood. There is no doubt but that if the rhythms of Brahms had been as frank and decided as those of Beethoven the works of Brahms would have achieved popularity much sooner. An examination of Brahms' most joyous symphony, the second, shows us a rhythmic simplicity that looks almost childish on paper beside the studied complexity of Elgar. Brahms is as transparent as a crystal; Elgar as opaque as this same crystal ground to powder. The time signature of Elgar's first movement is 12-8, which, of course, is a compound rhythm consisting of four groups of three with the accents falling on one, four, seven, and ten.

The accents of the melody of the first measure of the first movement of this symphony fall on four, eight, eleven, half after twelve. The melody notes of the second measure fall on one, five, six, eight, nine, eleven, twelve. It is not till we reach the ninth measure that the natural accents of the 12-8 rhythm coincide with the notes of the melody. And there are only fifteen such measures in the first eighteen pages of the score. Let us repeat that we do not say this is wrong. We are only trying to explain why this movement sounds such a rhythmless jumble when first heard. We will not go so far as to say that the composer deliberately chose these rhythms, for it is altogether likely that they came spontaneously into his brain. Our contention is that the nature of the composer as expressed in these rhythms is not one that can make a direct appeal to the sympathies of the great musical world. A poet who mixed trochees, iambs, dactyls, spondees, anapaests, amphibrachys, and amphimacres all together in the lines of a single poem could hardly expect to be readily understood. Walt Whitman's unconventionality in rhythm has not endeared him to the readers of poetry. And when Whitman added to his unattractive rhythm his catalog of star, hen, lemon, goat, brick, sunset, and other unrelated objects he produced a literary effect very much after the manner of Elgar's musical effects. For how else can we describe in words these leaping, halting, racing themes that begin anywhere and end nowhere? Are they not as much a sequence of unrelated notes as many of Whitman's lines are that consist of long lists of unconnected substantives? These Elgar themes and counter-themes have a close affinity to the phrases the instrumentalists improvise in the band room before taking their places in the orchestra. They are virtuoso instrumental themes and are as far removed from the nature of a vocal theme as it is possible to be. It would be absurd on our part to ask a composer to build up his orchestral works on vocal themes. Such an idea never entered our head. But we must point out that the more singable a theme is, and the more nearly it comes within the range of the human voice, the more easily it slips into the brain of the

listener and the longer it stays there. This test may be applied to Beethoven, to Schubert and Mendelssohn, as well as to the later-day works of Dvorák and Tchaikowsky. Brahms' instrumental themes are often unvocal in character as well as in compass, but they never suggest virtuosity. Tchaikowsky's most popular symphony contains many passages that rely for their effects purely on the brilliancy of the execution. But these dazzling scales and effects are of altogether secondary importance to the broad, singing themes. The themes in the Elgar symphony do not detach themselves from the contrapuntal maelstrom and rise above the flood like rocks immovable. There is nothing but sluice and spray, billows of sound and watery froth.

Considered harmonically we find no new vein tapped. It is the same rich mine that is the common property of all modern composers. In fact, some of this golden currency bears a faint stamp of the die of Wagner, especially the first movement, wherein we find a number of "counterfeit presentments" of "Tristan," "Siegfried," and "Meistersinger." In the last movement there are palpable suggestions of Tchaikowsky. These passing reminiscences are unimportant, however, for every new work has them to a certain extent. They disappear as the work becomes familiar. But no amount of hearing will reveal any new harmonic progressions in this symphony. In fact, we might speak of the sobriety of the composer's harmonic changes.

When we compare the variety of instruments in this score with the limited number of orchestral effects the composer gets from these instruments we cannot help feeling that the ends do not justify the means. What is the sense of having a number of delicate tones in the orchestra if they are to be obliterated by the powerful tones? It does not bear any comparison with Berlioz's "Fantastic" symphony for variety of tone color, though the French work is some seventy years older and does not require as many different instruments.

Nothing could be more ineffective than the harp parts of this Elgar symphony. They are too low in pitch to be audible for the greater part of the time, and the rest of the time the ear barely hears that the harps are playing. Never once does the real harp tone, that gossamer fabric of gold and blue, float above and around the melodic figure like a halo over the head of a saint. Compare the lovely harp effects of Berlioz, in the second movement of his symphony, with the inaudible harp passages in every one of the four movements of this Elgar symphony. And Elgar is not satisfied with the orchestra of Berlioz. He requires the dramatic orchestra of Wagner's "Parsifal" prelude and two harps in addition. Yet what has he done with that exquisite English horn from which Wagner drew such melting music? He has covered it up with wood and brass till its plaintive voice can hardly be detected even by the skillful. Nor do Elgar's brass instruments intone the noble chants of Wagner. They, too, are thrown into the crucible and melted down with the rest into a thick molten mass that has none of the characteristics of a collection of individuals, but only the voice of a crowd. Elgar takes his double basses up to third space C of the G clef. But this effect exists only for the eye that sees the score. It cannot by any means be heard. Wagner takes his first trumpet up to high C with the most beautiful effect, and one that can never be forgotten. Elgar requires two bassoons and a double bassoon, yet never once makes use of a characteristic bassoon effect. Recall Tchaikowsky's bassoon in his "Pathetic" symphony. Tchaikowsky, moreover, does not require a double bassoon. Go back a century to Beethoven's magnificent double bas-

soon passage in the last movement of his C minor symphony. Beethoven had a theme that demanded that particular instrument, and consequently the effect is majestic. But it looks as if Elgar simply arranged his music for the biggest modern orchestra. The score appears as if it had been carefully filled in on paper, and it has a totally different look to the much simpler scoring of Wagner's "Parsifal" prelude.

If a painter had on his palette a little chrome yellow, ultra-marine, vermilion and white he not only has four distinct colors, but by judicious blending he can get orange from his yellow and red, pink from his red and white, purple from his blue and red, green from his yellow and blue, light blue from his white and blue, and so on.

It is evident, then, that a master painter can produce the most gorgeous effects of color from a very few simple colors. But let us suppose that a painstaking artist attempted to paint a picture with all the colors at the disposal of the modern painter and unwisely mixed together Antwerp blue, asphaltum ochre, burnt sienna, umber, Caledonian brown, charcoal gray, green, orange, olive, Indian red, indigo, yellow, scarlet, purple, verdigris, rose madder, violet, aureolin, carmine, and so on. Any one reading that list would suppose that the resulting picture would put to blush the iris-hued rainbow! Yet what is the resulting color of such a mixture? Mud! We have carried this comparison to an extreme, it is true. It is, nevertheless, a fact that with the few instruments Wagner combines so remarkably in the "Siegfried Idyl" we get a greater variety of tone color than Elgar produces with his formidable array of instruments. It seems to be against his instinct to have pure color. He must have mixed tints. In the first movement of fifty-nine pages there are only four measures of strings alone. The first movement of the Berlioz "Fantastic" symphony has seventy-two measures for strings alone in fifty-six pages. These things are not the result of chance. Berlioz employs trumpets and cornets, with no trombones or tuba, in fifty-six measures, while Elgar employs his brass choir of three trumpets, three trombones and tuba, in part or all together, in 193 measures. Is this accidental? Lest we be accused of hair splitting and a desire to find fault, let us point out that in the prelude to "Meistersinger," which is quite as much an outpouring of joy as the first movement of Elgar's symphony is supposed to be, we find only 148 measures of brass, many measures of which contain no brass except the tuba doubling the bass and not giving a brass character to the whole. Wagner's "Meistersinger" prelude, moreover, requires a smaller woodwind choir than Elgar writes for. Notwithstanding the fewness of Wagner's woodwind instruments we remark in passing that Elgar gets no woodwind effects at all which can compare with the inimitable passage in E flat for two oboes, two clarinets, two bassoons in the middle of the prelude. Need we go further into the details of Elgar's score? In our opinion he is not a distinguished master of orchestration. He knows the scope of the instruments, and he has the contrapuntal skill to keep them all busy. But his score looks and sounds like a labor of calculation on paper. We hear nothing that has the conviction of inspiration, nothing that sounds as if it had come to the composer, intuitively created for any particular instrument or combination of instruments. Even if this symphony had been orchestrated by Berlioz, Wagner, Tchaikowsky, or Dvorák we do not think it could rank with the masterpieces in symphonic form. It has not the aroma of the poetry of art. It is the antithesis, the antipodes of Schubert's "Unfinished." It is a long, carefully constructed, laboriously elaborated work of a man of great intelligence, culture, and musical technic. His work reminds us of a passage in John Stuart Mill's autobiography referring to the poet Words-

worth: "Compared with the greatest poets, he may be said to be the poet of unpoetical natures."

The composer very shrewdly put a motto on the score, a phrase of Shelley. He well knew how grateful his expounders would be for this bone to gnaw. We thought it advisable to ignore the Shelley quotation, which means absolutely nothing at all in relation to the music, and confine our remarks to the score itself.

Apropos, the New York Herald says of the Shelley quotation and of the Elgar work in general:

Shelley's lines are beautiful, indeed so beautiful that Sir William Elgar's second symphony in E flat, played for the first time in New York yesterday by the orchestra of the Symphony Society, suffers by comparison with them. The composer employs all the resources of the orchestra, but his instrumentation often is noisy instead of being richly sonorous, and his work as a whole lacks the impelling throb and palpitation of genuine inspiration. Shelley's "Invocation" is one of the gems of English poetry; the symphony is an example of splendid but uninspired workmanship. It interests, but does not reach out and grip. For this reason an elaborate analysis of it does not seem necessary.

In the New York Press, Max Smith voices himself strongly on the subject of Elgar's second symphony venture:

Applauded enthusiastically after this brief lecture, Damrosch remarked with emphasis, "Yes, Shelley has written beautiful lines." The thematic examples he played from the score also were helpful to an understanding of the work; but it hardly can be said that they served to cause favorable prejudices, for, stripped of their rich orchestral integuments, Elgar's ideas were exposed in all their naked mediocrity. . . . The work as a whole is labored, dull and tiresome; tenuous in its ideas; turgid in its idiom; monotonous in rhythm; lacking in original invention and inspiration.

The most expressive and effective theme is perhaps the one used by Elgar as the principal second subject of the first movement, though it represents a variant of the descending phrase in the third measure of the opening melody in E flat. Yet that theme, voiced dolce e legato by the cellos, is distinctly Lisztian in physiognomy. The main theme of the larghetto, though not so reminiscent, has little real distinction, and the melody in thirds, given afterward in this movement, first by English horn and oboe, then by clarinets, and suggesting, as Damrosch had remarked in his introductory address, the Greek double pipe, reminded one of a similar effect Massenet has utilized in "Thais."

It may be, as Damrosch told his audience, that whereas Elgar had modeled his first symphony on Gothic lines, he had reverted in his second to ancient Greece for inspiration. In neither case, however, has Sir Edward produced music that will last. He is, indeed, one of the most overrated composers of modern times.

For some reason, known only to himself, the New York Sun critic, usually courageous, shirks the task of giving the Elgar symphony more than a formal recapitulation of its structural contents. He reminds us of the book reviewer who said of a certain volume: "It has 396 pages and is one and three quarter inches thick." What, for instance, does the Sun man mean when he writes this:

If, therefore, the concertgoer shall find in this work not a little which fails to fix his attention, or which perchance even wearies him, let him content himself with the hope that if he understood the inner life of Sir Edward Elgar better he would like the symphony more.

Come, come, Mr. Sun man, that is quibbling, and you know it. The inner life of a composer means nothing to an audience; they judge only by his outer works.

Attached one may read the opinion of the New York Times:

It cannot be denied that many of Elgar's themes in this, as in other of his larger works, plastic though they are under his hands, lack absolute and innate musical beauty and freshness, the quality of poignantly stirring the soul and transporting the fancy. They sometimes seem, indeed, like mere collocations of notes that are given a meaning only by the adept devices of their employment.

Elgar has made some use of the modern device of "community of theme." . . . It is a device of large possibilities in unifying power, the establishment of a strong logical connection between the several divisions of a symphonic work. It also involves the danger of turning homogeneity into monotony.

But there is another danger to which he seems to be in-

creasingly exposed; that is the incessant use of short sequential thematic passages up or down the scale; passages such as the Germans call "Rosalien," which arrive at no particular issue. It has been a mannerism of Elgar's in most of his larger compositions, and in this symphony it is carried to an excess that is wearisome. Another mannerism that appears frequently and increasingly is his frequent use of passages in thirds or in sixths.

We would like to spare some of the sonorities in the middle of this movement that are loudly proclaimed sentimentalities.

It cannot be denied, indeed, that he has often given a factitious value, by his effective presentation of them, to musical ideas not in themselves potent or genial in expressiveness. Undoubtedly, too, there is much that is labored in the symphony, much in which calculation and skill are made to do duty in place of true inspiration; much that is not warmly communicative or kindling to enthusiasm.

From the New York Tribune comes a long winded dissertation on Damrosch, Shelley, Liszt, Ambros, Debussy, Strauss, Schiller, Lord Lytton, and finally these direct views on the subject of the symphony:

The moments of supreme delight come rarely, rarely. Its all pervasive polyphony becomes wearisome because so much of it seems to exist for its own sake and not for the exposition of an ideal of beauty.

Henry T. Finck, the musical authority of the New York Evening Post, finds in this manner:

It was a brilliant performance, one which showed careful rehearsing and devotion on the part of the conductor, who furthermore manifested his personal interest in a mediocre specimen of "Kapellmeistermusik" by discoursing on it and playing themes from the score during twenty-five dull and dreary minutes. This, with the fifty-four minutes of the symphony's duration, made more than an hour and a quarter. Too much Elgar.

A new use has been found for program music devices, a use by which these devices help even those who do not write program music to get a lot of free advertising. Elgar is not in the camp of program musicians; but he wisely supplied a few lines from Shelley at a motto for his work, and lo and behold! the analysts and lecturer-conductors, as well as the grateful critics, had something to talk about! The lines are:

Rarely, rarely comest thou,
Spirit of Delight . . .

The symphonic fetich is the deadly enemy of modern music. Had not Elgar started out with the foolish intention to write a symphony which must last about an hour, he might have accomplished something of more lasting value than he has by adopting the suicidal method of stretching his dwarf themes to fit the symphonic Procrustes bed.

In conclusion, the words of Philip Hale are very interesting, who heard the Elgar symphony at its Boston premiere and wrote a decisive estimate of it:

It is in four movements, and the scherzo is called a rondo. The symphony is long and orthodox. It has no program, but there is this motto from Shelley's "Invocation":

Rarely, rarely comest thou,
Spirit of Delight.

And these lines may well be repeated by the hearer at the end of the performance.

Ernest Newman has written an analysis of this symphony, an analysis which is at the same time an exuberant eulogy. He finds that the music is "untroubled by any of the darker problems of the soul"; that for the most part "it sings and dances in sheer delight with life." Mr. Newman is an able and interesting writer; an independent thinker, courageous and felicitous in the expression of his opinions and beliefs; he is also a good friend.

For this symphony is chiefly distinguished by the sonorosity of the instrumentation. The purely musical contents are middle class. The themes have not so marked a profile as those of the composer's first symphony, which were either sentimental with the English sentimentalism that disfigures even many hymn tunes of the Church of England, or conventionally brilliant after the manner of a page by Marie Corelli.

The second symphony sounds well. There are passages that are uncommonly fine in this respect, as the opening measures and the exposition of the first theme in the larghetto. When this is said, praise must cease, except the doubtful praise paid the composer's facility and knowledge of routine.

The musical thought is neither profound, nor beautiful, nor stirring in itself. There is a lack of contrasts; there is rhythmic monotony. The attention of the hearer is easily and often distracted—yet he is aware that this music playing is eminently correct and self satisfied. It is not

profitable to inquire too curiously into the causes of prevailing dulness.

Nearly 100 years ago William Hazlitt wrote a few words concerning a speech in India affairs by the Marquis Wellesley, the eldest brother of the Duke of Wellington. These words may be justly applied to Sir Edward Elgar, composer of "The Dream of Gerontius," two symphonies, the popular marches "Pomp and Circumstance," and other works which have been performed here.

"Seeming to utter volumes in every word, and yet saying nothing; retaining the same unabated vehemence of voice and action without anything to excite it; still keeping alive the promise and the expectation of genius without once satisfying it—soaring into mediocrity with adventurous enthusiasm, harrowed up by some plain matter of fact, writhing with agony under a truism, and launching a commonplace with all the fury of a thunderbolt."

It is hinted that the symphony may be played here again very soon—perhaps the publisher stipulated for a double performance—but further hearings cannot disclose anything in the work which was not observed last Sunday. It has no depth, only length.

FOOLISH persons have criticised Richard Strauss for knowing how to dispose of his musical wares to the best possible pecuniary advantage. That other modern revolutionist in art, Bernard Shaw, also seems to have firm and practical notions as to the value of his work. Arnold Daly, the actor, just returned from London, says of the formidable Shaw: "In business matters I have never seen such cupidity. When it comes to making a contract he can teach anybody on this side of the water more than one thing, and he demands his pound of flesh every time. I daresay this is admirable in Wall Street, but in artistic matters one expects a finer code." There is no reason why a finer code should be expected. Because a man is an artist in music or in literature, is he forever to cheat himself? There are many men in the business world who have artistic instincts and there are numerous men and women in the artistic world who have business instincts. Strauss is not the only modern musician who knows how to make the producers and the public pay the price. Other notable examples of successful musical people who have made large fortunes because they understood the commercial side of their art are Patti, Paderewski, Rosenthal, Sembrich, Melba, Caruso, Jean de Reszke, Nordica, Ysaye, Kubelik, Puccini, Massenet, Saint-Saëns, etc. It is an extreme pity that all artists are not artists in business also, so that they could assist in putting up the prices and keeping them up.

ALL the Chicago papers comment on the fact that Frederick Stock conducted the symphony program there last week from memory, for the first time in his Chicago career. That is excellent preparation for the leader's imminent visit to New York, and it also is a tacit compliment to the request often made by THE MUSICAL COURIER, that all conductors lead our local orchestral concerts without reading from the scores. Messrs. Toscanini and Volpe set the example here, and Stock does a graceful thing in following. The day will come when leading from music will be obsolete at symphony concerts, just as playing from the printed page is totally abolished at the recitals of instrumentalists. There can be no entire mastery of the technical and musical material if the eye and the brain are engaged in the mechanical process of appealing to guiding symbols for direction and interpretation.

AMONG the autographs disposed of in London last week at a sale was the score of Weber's "Oberon" overture, which brought \$330. Letters of Wagner, written in Venice, realized \$620. A letter of Beethoven brought \$165, another one \$135, another \$160. A letter in French, in which Beethoven writes of his proposed visit to London as the guest of the London Philharmonic Society, dated February 25, 1824, sold for \$64. There were let-

ters also by George Washington, Edmund Kean, Oliver Goldsmith, Charles Lamb, Thackeray, Robert Browning, Lord Nelson, Fielding, Oscar Wilde, Lafayette, Garrick, Shelley, but the average sums realized for the letters of the composers were greater than those of the writers.

THAT CINCINNATI MATTER.

Following hard on THE MUSICAL COURIER'S ("Reflections") recent story of the orchestral complications in Cincinnati comes the sequel in the shape of a protest addressed to the editor of the Cincinnati Enquirer, and signed by all the members of that city's symphony orchestra. The document, as reprinted by the Cincinnati Times-Star of December 4, appears here in full:

To the Editor of the Cincinnati Enquirer:

DEAR SIR—We, the seventy-nine men of the Cincinnati Symphony Orchestra, are writing to you personally to protest in a body against the incessant prejudice shown our conductor, Mr. Stokowski, and the orchestra by your musical critic. He has continuously striven to belittle and overthrow the work which we with such great care have erected.

Many of us are matured musicians, who have played under the batons of such musical giants as Richard Wagner, Von Bülow, Richard Strauss, Nikisch, Weingartner, Mahler, Toscanini and many others of great renown, and we can with positive knowledge assert that Mr. Stokowski's rendition of the Brahms symphony at our first concert this year was equal to the finest we have ever taken part in. We have endured in silence his animosity, which he has shown in everything he has written in the last two years about us. We protest at last against your critic's unmistakable prejudice.

Gustav Mahler, one of the greatest conductors, succumbed under a similar persecution in New York City, which embittered his last days and hastened his death.

Must you permit a personal prejudice and persecution here in Cincinnati? Some of us were long associated with Mr. Van der Stucken here, and remember that your criticisms were always fair and friendly. Our present conductor, Mr. Stokowski, whose readings have been (with your exception) unanimously accredited with more finesse, exuberance of youthful fire, minute care in phrasing, thorough knowledge of detail and absolute certainty of the ideal intent to be conveyed, is eminently more fitted to enjoy your approval.

There are other critics in Cincinnati. They often criticize, but always fairly, and when praise is due they give it. They do not artfully try to "damn it with faint praise," as your critic does. We have played in many other cities of equal importance; have always been enthusiastically received and had great success. It is strange that your critic stands alone in belittling us. We invite criticisms, but we object to personal prejudice.

We are, by arduous laboring and faithful services, trying to build up a great orchestra for Cincinnati, and your critic persists in derision; is that loyal to Cincinnati, to those citizens whose generosity makes our existence possible?

We, who have learned to know the inmost pleasure of association with Mr. Stokowski, who we feel is divinely gifted, who by the turn of a finger sweeps us all before him, must show you in this way your error in declining to accede to him the honors already bestowed, both by masses in Cincinnati and elsewhere, and have hereunder attached our signature:

Gustave Albrecht.
Fred. G. Albers.
Ignaz Argiewicz.
Raphael Groff.
Frederick Boos.
Arthur Brand.
P. Bruegmann.
Leo Brand, Jr.
Louis Brand.
M. Brand.
Antonio Briglio.
William Bellstedt.
Herman Burck.
Jacob Burkowsky.
Albert de Busscher.
George de Clerck.
Walter Cotton.
Richard Donati.
Arthur Ely.
K. Eckhardt.
Gaston Duhamel.
J. E. Elliott.
Ernest La Prade.
James A. Lauletta.

S. Epstein.
Hubert Endres.
Gerald Fiore.
John Fisnar.
Sigurd Fredericksen.
W. J. Gunn.
Carl Haferburg.
Max Hadrika.
J. Hausknecht.
LeRoy Hancock.
Edwin Ideler.
F. Hancock.
Walter Heermann.
Leo Brand.
Ferd. Weiss.
William Heine.
Emil Heermann.
Sander Kiss.
C. Kohlmann.
J. Kestenbaum.
Charles Kunen.
Felix Liepnicker.
Otto Landon.
Otto Schrickel.

John Lammers.
Frank Lohmann.
Anthony Linden.
Clifford Link.
Gus. Liebholdt.
J. Lotito.
Howard Josef Martin.
E. D. Memel.
Charles Noonan.
Eduino Rabbu.
Tito Ragnetti.
Jean Rietsch.
Joseph Ringer.
Aug. H. Rodemann.
Julius Sturm.

Hymen Schuler.
Samuel Shuen.
Frank Simon.
L. Schwab.
M. Schulz.
Francesco Talerico.
Max Thal.
Paul Theis.
Jacob Tushinsky.
Louis Weber.
Walter Werner.
Arthur White.
S. R. Wrobsky.
C. Wunderle.
John Zweifel.
G. Zwinatsky.

The charge of "personal prejudice and animosity" is a strong one against a music critic and should not be made without due cause. J. Herman Thuman, music critic of the Cincinnati Enquirer, has been severe against Leopold Stokowski, but if the Thuman emanations are the result of true convictions on the part of that young man, he should be given at least the credit of sincerity, even if real musicians know that he is mistaken in his estimate of the conductor of the Cincinnati Symphony Orchestra.

It is not paramount to the issue for Cincinnati's musical circles to say, as they are doing, that when Frank van der Stucken led the orchestra there was nothing but praise from the music critic of the Enquirer. Outsiders do not know that Mr. Thuman, at Mr. van der Stucken's suggestion, was made business manager of the Cincinnati May Festival, a competing musical institution, and Thuman's name, it is said, appears with Frank van der Stucken's in the contract. Further, the music critic of the Enquirer is a musical manager, and has arranged many artist concerts in Cincinnati. He has also been press agent of the orchestra, but does not act in that capacity at present. Mr. Thuman sent much press matter to Cincinnati last summer about Mr. van der Stucken while touring Europe with him. Some reports say that Mr. Thuman has been endeavoring to have Van der Stucken reappointed conductor of the Symphony Orchestra when Mr. Stokowski's contract expires next year. That is a legitimate proceeding, but Mr. Thuman should come out into the open and make his position known, so that his reviews in the Enquirer on the Stokowski concerts could be gauged at their proper value.

All the present Cincinnati trouble simply grows out of the fact that Mr. Thuman is a professional music critic and a musical business man at the same time. The two activities do not mix when viewed from the ethical side—and a music critic must expect to be viewed from the ethical side. THE MUSICAL COURIER never will cease to point out that, generally speaking, no matter how good a music critic a man may be inherently, his published opinions will have no value if he is known to be interested financially, or through motives of friendship, in the persons, concerts and institutions he criticises. Were Mr. Stokowski not so gifted, versatile and competent a conductor, the Thuman severities would have passed unnoticed in Cincinnati.

It was figured out some months ago by 1,162 experts on opera that Oscar Hammerstein could not succeed in his London operatic scheme. The experts forgot, however, that Oscar the Odd never goes about the business of succeeding in the way that other persons expect him to do it.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

Grand Opera in New York

METROPOLITAN OPERA HOUSE.

"Lohengrin," December 6.

The repetition of Wagner's romantic, lyrical and dramatic opera brought a cast thoroughly familiar to local operagoers, especially as Madame Gadski was in the role of Elsa, which she sang with taste and finish.

Hermann Jadlowker did the Lohengrin part, but failed to realize the full possibilities of that character, either vocally or histrionically. He imbued the part with a certain buoyant youthfulness and romantic ardor which robbed it of all the mysticism that we have learned to look for in Lohengrin. The impersonation of Jadlowker would have fitted admirably into a light opera by Offenbach or some of the modern Viennese composers, but seems singularly out of place in the confines of a Wagner music drama. The love music was sung airily rather than tenderly, but in the dramatic moments involving the death of Telramund, and the Narrative and the departure in the last act, Jadlowker was entirely inadequate to meet the demands of the music.

Hermann Weil, the new baritone at the Metropolitan, was the Telramund, and showed us those deficiencies in the German vocal equipment to which we have become accustomed in most of the singers who visit our shores from the Fatherland. He projects his tones in an explosive manner when he attempts to sing above a reasonable forte, and his phrasing is spasmodic and adjusted to his endurance in breathing rather than to the necessities of the musical line. The big scene outside of the castle was robbed of much of its impressiveness because of Weil's inadequate vocal rendering.

His partner, Madame Matzenauer, was less of a sinner in that regard, and evenness of vocal emission and sympathetic timbre of voice made her performance one of the most enjoyable of the evening. Some of the lobby sharps informed the present reviewer that Madame Matzenauer was indisposed, and if that was the case all the more credit is due to the singer, who showed no trace of illness except, perhaps, in straining slightly when the tessitura of the part took her above A flat.

Putnam Griswold was a dignified and vocally impressive Heinrich, who understood the significance of the role and gave it its full due. Gifted with a noble and resonant voice, he never forces the organ and at all times is intent on presenting the musical as well as the purely vocal features of his role.

William Hinshaw did the Herald with admirable continence of tone and impressiveness of bearing. Alfred Hertz was the very intense conductor.

"Gloconda," December 7.

There were no new features to record in the "Gloconda" performance, which again brought us Enrico Caruso in one of his best roles. The tenor was in excellent voice and sang his part with all the art and necessarily all the tonal opulence for which he has become famous. His vocal restraint this season is a thing of joy to judicious listeners, who grieved in former seasons when the great singer literally threw his voice to the winds and jeopardized his vocal future for the sake of a few handclaps and "bravos" from behind the rails.

Emmy Destinn in the title role showed her usual deficiencies of voice and action. Her high tones have taken on more volume than formerly, but their quality remains harsh and metallic. In action she is lackadaisical and ineffective.

Pasquale Amato was a wonderful Barnaba, suave, flexible and intense in singing and acting.

As Alvisé the same may be said of Andrea de Seguro, who may have equals, but no superiors, at the Metropolitan Opera House.

"Madama Butterfly," December 8

In the sentimentalized and superficial opera of Puccini Geraldine Farrar had another chance to show her familiar impersonation of the deserted Geisha girl, and she trotted forth all her customary stage tricks and limitations of voice, both of which seem to grow with each passing season. All her work as Cio-Cio-San seems marked with insincerity, and she gives one the impression of playing the role with one eye fixed on the audience and the other on the box office. In the love duet of the second act her voice had none of its former youthful charm and sounded cold, hard and calculating.

Riccardo Martin was an admirable Pinkerton, and although stilted at times in his action (perhaps the part will not allow of more freedom) his voice never rang purer and with more sympathetic vibrancy than last Friday evening. He was irresistible in the finale of the second act.

Rita Fonia, in her familiar role of Suzuki, was a tower of strength in the performance.

Antonio Scotti, as usual, walked gracefully through his part, but did no singing of any account.

Toscanini conducted with marvelous mastery, but it was a pity that his efforts were not expended upon a score of greater musical value.

"Tristan and Isolde," December 9.

A repetition of "Tristan and Isolde" brought a cast familiar in all its essential parts except that of King Marke, which was interpreted by Putnam Griswold. His full, resonant voice, his manly bearing and the dignity and impressiveness with which he set forth the ideal character of the outraged monarch made a deep impression on the audience, and he was the recipient of enthusiastic applause and no less warm critical praise in the daily newspapers next day. It is a difficult matter to make this role interesting because of its inherent commonplaceness, and the fact that Griswold accomplished the feat is a sufficient warrant of his artistic status.

Carl Burrius was a rotund Tristan, who acted with force and earnestness, but lacked in the poetry necessary for a complete portrayal of the Tristan personality. His voice sounded hoarse and has lost much of the charm which it exerted when he first visited these shores.

Olive Fremstad looked exceedingly attractive as Isolde, but overaccentuated her singing, and at those moments in the action when passion was most called for she seemed imbued with a desire to lose none of her statuesque impressiveness by undue haste or impulsiveness. Her high tones were trembly and acidulous, and the middle register sounded breathy and ignoble in quality.

Hermann Weil was a conventional Kurwenal.

Margarete Matzenauer spent much art upon the role of Brangaene and made her appear like a sympathetic woman and not a fury without temperamental or vocal restraint, as Madame Homer likes to depict her.

William Hinshaw, in the comparatively small role of Melot, was an artist in every sense of the word, and dominated the finale of the second act.

Lambert Murphy's rich appealing voice had ample opportunity for display in the roles of the Shepherd and the Seaman.

Arturo Toscanini conducted the performance and interpreted the glowing score with all that ardor, insight and poetical intensity for which he has become famous in his art.

"Tosca," December 11.

Floria Tosca Geraldine Farrar
Mario Cavaradosi Riccardo Martin
Il Barone Scarpia Antonio Scotti
Cesare Angelotti Giulio Rossi
Il Sagrestano Antonio Pini-Corsi
Spoletta Angelo Bada
Sclarrone Bernard Bega
Un Carceriere Paolo Ananian
Un Pastore Jeanne Maubourg
Conductor, Arturo Toscanini.

Puccini's conglomeration of melodrama, murder and maudlin music was heard under false pretenses on Monday evening, for Toscanini held the baton, and with that directorial genius at the helm the score appeared exciting at all times and sometimes even moving, as in the close of the first act, the prayer of the second act, and the orchestral bit at the opening of the last act. There are oases of appealing melody in "Tosca," but the piece contains also long stretches of musical barrenness and only a genius like Toscanini is able to make such places bear the semblance of beauty and fruitfulness. However, it would have been interesting to feel with Toscanini, and to have noted his exact sensations as he picked up the baton to lead "Tosca," after laying it down forty-eight hours sooner at the conclusion of "Tristan and Isolde."

Geraldine Farrar has not grown in her portrayal of Floria Tosca. The impersonation still is molded in miniature, emphasizing the superficial and purely theatrical moments of the work and revealing nothing of the woman's mental anguish and soul struggle. Vocally, Miss Farrar strove very hard, but the cold quality of her voice, the unpleasant register transitions, and the thinness of the high tones, made her singing contribution anything but an unqualified delight.

Riccardo Martin long ago has established himself as a noteworthy Cavaradosi, and on Monday evening he outdid himself in the fervor and sincerity of his acting, the finish of his singing, and the complete understanding of the character of the noble minded and warm hearted painter. The Martin performance in "Tosca" is one of the memorable artistic features at the Metropolitan each season.

Antonio Scotti, the Scarpia, dressed the part faultlessly, and spoke in a well modulated voice, pronouncing the Italian text correctly.

Pini-Corsi was a Sacristan with a true sense of operatic comedy.

Friedheim Plays at Metropolitan.

Rules prohibiting encores were scattered to the winds at the Metropolitan Opera House concert on Sunday night of this week. Arthur Friedheim, the renowned pianist, who has been heralded as one of the great Liszt players of this day, was a star attraction. From the opera personnel, the management presented Riccardo Martin, Theodora Orridge and Alma Gluck, together with the opera orchestra under the direction of Josef Pasternack. With the exception of the Martucci nocturne, played by the strings, every number was familiar to the majority of the music lovers in the large assemblage. The program, which follows, shows that no listener was obliged to think about any complex problems by the modern composers:

Overture, The Merry Wives of Windsor Nicolai
Aria, Gerechter Gott, from Rienzi Wagner
Theodora Orridge.
Aria, E Lucean le Stelle, from Tosca Puccini
Riccardo Martin.
Ave Maria, from Otello Verdi
Alma Gluck.
Piano concerto, E flat Liszt
Arthur Friedheim.
Air for string orchestra Bach
Nocturne Martucci
Aria, Caro Nome, from Rigoletto Verdi
Alma Gluck.
Aria, Ah, mon Fils, from Le Prophete Meyerbeer
Theodora Orridge.
Piano soli—
Barcarolle, G minor Rubinstein
Polonaise in A Chopin
Arthur Friedheim.
Marche Hongroise, from La Damnation de Faust Berlioz

From the demonstration which greeted the performance of the overture to Nicolai's "Merry Wives of Windsor," it was plain to see that those present were there to hear music, and intended to hear as much of it as the powers allowed. Madame Orridge sang with excellent German diction, but unsteady tones, the Adriano aria from "Rienzi." She received polite applause, but a commotion was raised when Riccardo Martin, prince of American tenors, appeared. He was in magnificent voice, and his number from "Tosca" was delivered with fervor and beauty. Mr. Martin was recalled to the footlights seven times. As "E Lucean la Stelle" is a short aria, the conductor permitted Mr. Martin to repeat it, and once more there was a deafening tumult.

Madame Gluck sang the prayer from "Otello" with lovely tone quality and womanly pathos. Does this indicate that the young soprano will be cast for Desdemona when Verdi's opera is revived after the New Year?

To tell how Arthur Friedheim played the Liszt concerto in E flat is simply to repeat many of the adjectives penned previously about the performance of this extraordinary virtuoso. He could not have chosen a better work for a Sunday night audience at the Metropolitan. Mr. Friedheim did amazing things with no effort and without a single mannerism. His bravura was dazzling, his technique flawless, and his tone, with its firm, round quality, carried to the farthest seat in the auditorium. The orchestra, under Pasternack's direction, rendered splendid support to the soloist, and at the close of the concerto the house rang with expressions of delight. Again the encore rule was relaxed, and Mr. Friedheim added Liszt's sixth Hungarian rhapsody, which proved another selection wanted by the enthusiasts, particularly those who stood six rows deep behind the orchestra circle.

After the intermission the strings gave a finished performance of Bach's air on the G string and an equally pleasing rendition of the Martucci nocturne. Then Madame Gluck reappeared, singing with finished vocalization the "Caro Nome" from "Rigoletto." She was called back several times and as an encore—again in defiance of rule—the soprano warbled the "Parla" waltz by Arditi. Madame Orridge had gained better control of her voice, and sang her second number more surely. But why did she do the well known air from "Le Prophete" in German and not in French? For an encore the mezzo soprano gave the air which La Cieca sings in the first act of "Gloconda."

The pianist received another hearty reception when he came back to play his soli. The Rubinstein barcarolle revealed to perfection Mr. Friedheim's legato and that control over the instrument which often comes as a surprise when disclosed by one whom the populace believes to be merely a brilliant technician. It is hard to conceive how any artist could have played the Rubinstein number with greater beauty of tone. The Chopin polonaise was played in Titanic style, and the people wanted still more and they got more, too, but hardly enough to satisfy the insatiate and hungry musical hosts. For his last encore Mr. Friedheim played, with ingratiating art, a Mendelssohn "Song Without Words."

Richard Strauss will conduct at a Paris Lamoureux concert next week the "Roman Carnival" of Berlioz, the "Unfinished" symphony by Schubert, his own "Zarathustra" and "Death and Transfiguration" and the "Meistersinger" prelude to the third act and the overture.

Grand Opera in Brooklyn

BROOKLYN ACADEMY.

"Haensel and Gretel" and "Cavalleria Rusticana"

A double bill served to attract a large audience to the beautiful Opera House of the Brooklyn Academy of Music Saturday evening, December 9. The Metropolitan Opera Company chose Humperdinck's popular "Haensel and Gretel" and Mascagni's "Cavalleria Rusticana" for the Brooklynites on the occasion of the fourth subscription night, and in the main the double bill cast was the same as seen and heard at the Metropolitan Opera House of late.

Of Humperdinck's fairy-story opera there is nothing new to be said; it is familiar to opera goers everywhere. Marie Mattfeld sang and acted Haensel with all the natural charm that has made her so popular in this boyish role. Bella Alten was captivating as Gretel, which she does about to perfection. Rita Fornia made much of the small part of Gertrude, her lovely voice and action serving to invest the character of the mother of Haensel and Gretel with a proper degree of importance. Henriette Wakefield as Sandmännchen and Anna Case as Taumännchen afforded keen delight by sweet and artistic singing, both of these ladies showing how much can be made of minor parts when entrusted to competent interpreters. Otto Goritz was excellent as Peter, and Albert Reiss made a comical Witch. The orchestra was ponderous and Conductor Alfred Hertz appeared to be nullifying all chances of the singers being heard above the roar and din of the instrumentalists.

"Cavalleria Rusticana" had this cast:

Santuzza	Johanna Gadske
Lola	Jeanne Maubour
Turiddu	Hermann Jadlowker
Alfo	Dinah Gilly
Lucia	Emma Bornigaglia

Conductor, Giuseppe Sturani.

While listening to the unlabored music of Mascagni the fact becomes apparent that this composer represents the very antithesis of Puccini, whose operatic material is being so well exploited by the Milan Monopoly. With Mas-

cagni and Leoncavallo the music is composed as a result of the liberation of original thought and melodic ideas which simply refuse to remain pent up. These men compose because they cannot help it; the natural impulse so directs their energies. Result, musical operas untarnished by commercialism and the demands of monopolistic organization.

Puccini is influenced by an institution the principles of which are wholly commercial, and his works savor of insincerity, because a man cannot grind out musical invention of any lasting value when dominated by a desire to bring quick monetary returns. Mascagni has worked along the lines that a composer should adhere to in order to be untrammelled in purpose, thought and action, and that accounts for the genuineness of his efforts and the freedom of treatment characterizing "Cavalleria," which seems destined to outlive Puccini's operas by many years.

Madame Gadske scored heavily as Santuzza last Saturday evening and proved to be the correct exponent of this highly dramatic role. Madame Gadske sang magnificently and in the great scene with Turiddu before the church she gave a demonstration of powerful acting that will not soon be forgotten. Gadske is certainly a great Santuzza. It was a pity that she had so inadequate a partner as Mr. Jadlowker, who has neither the voice, physique nor histrionic capacity for the proper delineation of Turiddu. Madame Gadske completely eclipsed him in artistry.

Mr. Gilly was a commanding Alfio, his resonant and rich baritone voice filling every nook and corner of the big auditorium.

It is strange, indeed, that the wealthy Metropolitan Opera Company should permit so unfinished a vocalist as Miss Maubour to fill the role of Lola, a minor one though it be. She can neither sing nor act the character as it should be done, and in the lower register in particular her voice is disagreeable and harsh.

Conductor Sturani lost control of the steering gear of his forces at times, with resulting tempo skidding.

Big Advance Sale for Wüllner Recital.

There has been a big advance sale for the farewell recital which Dr. Ludwig Wüllner will give at Carnegie Hall, Tuesday afternoon, December 19. Most of the boxes have been taken by women prominent in New York society, as well as in the world of art and literature. Dr. Wüllner's interpretations appeal to the most critical, and through the powers of his magnetism the great German artist has also become an idol of the musical masses who have learned much from his recitals. This will be positively the last appearance which Dr. Wüllner is to make in New York this season. The program which he is to sing next Tuesday includes many of the lieder which he has sung at request programs given throughout the country. The list follows:

Der Leiermann, aus Winterreise	Schubert
Mut. aus Winterreise	Schubert
Gruppe aus dem Tartarus	Schubert
Erlkönig	Schubert
Liebesbotschaft	Schubert
Die Forelle	Schubert
Das Lied im Grünen	Schubert
Die Schale der Vergessenheit (new)	Brahms
Minnelied	Brahms
Bindekub (new)	Brahms
Botschaft	Brahms
Der Sieger (new)	Hugo Kaut
Rastlose Liebe (new)	Victor Bendix
Der Handkuss	Oskar Posa
Aufträge	Schumann
Widmung (new)	Schumann
Der Feuerreiter	Hugo Wolf
Der Rattenfänger	Hugo Wolf
Ein Weib	Chr. Sinding
Geduld (new)	Rich. Strauss
Cecilie	Rich. Strauss

Schumann-Heink Back in Opera.

Arrangements between the Quinlan Musical Agency and Andreas Dippel of the Philadelphia-Chicago Grand Opera Company will take Madame Schumann-Heink back into opera for a limited number of appearances. The famous contralto will sing the role of Fricka in "Die Walküre" in Chicago, Wednesday evening, December 20. Her second appearance with the company will be on Wednesday evening, January 10, when she is to sing the part of Azucena in "Il Trovatore." It is also announced by the Quinlans that Madame Schumann-Heink has been re-engaged for the Bayreuth festival in the summer of 1912.

Hambourg Engaged by Rubinstein Club.

Boris Hambourg, the Russian cellist, who is in this country touring under the management of the Concert Direction M. H. Hanson, will be among the attractions which

the New York Rubinstein Club will offer at its January musicale. The concert will take place the second Saturday afternoon of the new year at the Waldorf-Astoria Hotel. This is "gentlemen's day." Each member of the club will be permitted to invite her husband, brother or father to the musicale, which begins at 2:30 o'clock.

Miss Farrar Seems to Be Angry.



Hotel Knickerbocker
New York, Dec. 6-11

Blumenberg Press
214-218 William St.
New York City.

I am returning
your office a copy of "The
Musical Courier", sent to
Miss Geraldine Farrar as
a mistake no doubt,
as Miss Farrar is not a
subscriber.

Very truly
A. Cameron
Sec.

Mr. Style—I have tickets for the opera.

Mrs. Style—Oh, good. I'll go and put my hat on right away.

Mr. Style—All right, dear. I guess you'll be ready in time. The tickets are for tomorrow night.—Yonkers Statesman.

Music and Columbia University Extension.

Under the direction of the Columbia University Extension Teaching Department, great encouragement has been given to choral singing in Greater New York. Prof. James C. Egbert, director of the department, when interviewed recently, gave the following outline of the plans:

"The Columbia University has appointed Walter Henry Hall as its conductor of music, whose duties will consist of taking charge of the various societies under the supervision of the Extension Department, so that the various societies are not burdened with the expense of providing a conductor. The University also furnishes the necessary music and printing, leaving the various local societies only to pay the necessary incidental expenses. By this plan it is believed that choral societies can easily be maintained in New York City and vicinity. At present, the Extension Department has under its supervision the Brooklyn Oratorio Society, the Yonkers and New Rochelle Choral Societies and the Morningside Chorus. To become a member of any one of the societies it is not necessary that one must be a student of the University, but all singers interested in choral music are made welcome.

"Under this system the first concert was given by the combined choruses in Carnegie Hall on April 4, when Haydn's "Creation" was sung, and last summer two concerts were given on the grounds of the University. Each year the department undertakes to give one concert outside of the University grounds, consequently the combined choruses will be heard in Carnegie Hall on Monday evening, December 18, when they will sing Verdi's "Requiem," assisted by Alma Gluck and Herbert Witherston of the Metropolitan Opera House, Mildred Potter and Charles Hackett. In addition, the program will contain some compositions by the late Edward MacDowell, the fiftieth anniversary of whose birth happens on the same day, and who was the first professor to occupy the chair of music at Columbia University. Prof. Cornelius Ruebner, the present occupant, will conduct MacDowell's suite for orchestra and Alma Gluck will sing a group of four songs."

Nina Dimitrieff's Program.

The song recital by Nina Dimitrieff, the Russian prima donna, on December 17 at Carnegie Lyceum, New York, promises to be of interest. The program will be made up entirely of songs of old and modern Russian composers, gypsy and folk songs of Little and Great Russia. The songs of Oukraina, or Little Russia, are different from the songs of Great Russia. They are more plaintive and weird, though some of them are hilarious, wild and humorous. The people of Oukraina have suffered much oppression and one feels it in their music. Songs of Great Russia breathe mostly of freedom and boldness. The songs of the Russian gypsies are distinctly characteristic and different from the Russian style. They are full of languid voluptuousness, passion and ardent love.

The program follows:

Nach denke ich des Augenblickes	Glinka
The Wish	Glazounov
The Soul's Maiden	Dargomysky
Verlassen wir mein Lieb	Rachmaninoff
Aria from opera Dame Pique	Tchaikowsky
Des Abends Nebelfog	Gnesin
The Goat	Moussorgsky
Lied der Zigeunerin	Tchaikowsky
The Fever	Dargomysky
Night	Rimsky-Korsakoff
Verschwiegen bleibt mein Mund	Bleichman
Folk songs of Little and Great Russia—	
Do Not Go to Gritzew!	
I Will Not Marry.	
The Birch Light.	
Down the Paved Street.	
The Siren	Gretchaninow
Wenn Nacht mich hüllt und schweigen	Rachmaninoff
My Frolicsome Pet	Tchaikowsky
Es streifen uns Zeiten	Taneiev
The Curtain Moved	Davidow
Romanse Serenata-Brindisi	Taneiev

New York Conservatory of Northern Music.

New York Conservatory of Northern Music gave the first of its three educational concerts on Sunday, December 3. The large audience, including artists and society people, gave the performers enthusiastic applause. The program consisted of "Romance" (Sibelius), by Inga Hoegsbro, the director, a group of Danish ballads sung by Holger Birkerod, head of the voice department, who also charmed the audience later with a selection of smaller Scandinavian songs. Mrs. Michaelis played Sjögren's sonata for violin with artistic finish, Lillian Concord Jonassen gave an interesting talk on her method of rhythmical breathing and showed her grace and technique in a charming dance, accompanied by Miss Caspere, a graduate of the Royal Conservatory of Stockholm and assistant to Miss Hoegsbro.

Ellen Arendrup introduced the conservatory and its work to the public and explained the text to the songs which were sung in the original.

Grand Opera in Chicago

AUDITORIUM.

"Il Barbiere di Siviglia," December 4.

It was another Tetrzzini night at the Auditorium last Monday evening when the diva was heard as Rosina in the "Barber." The famous soprano was in glorious voice, and to hear her sing in the third act in the lesson scene the polonaise from "Mignon" would in itself have been sufficient for the price of admission. She did the music admirably and acted with vivacity. The polonaise was a remarkable piece of work as rendered by the great singer, who was acclaimed to the echo and had to give as encore, "The Last Rose of Summer" in English, a number which had to be repeated, of course, before the audience would allow the performance to go on. Tetrzzini is unrivalled; she stands alone with her bird-like voice, and it is with sorrow that we look forward to her farewell this season, Saturday afternoon. She has been the sensation of the year, the joy for music lovers, the wonder for the layman, and a splendid teacher of bel canto for all the students of music. Sammarco, as Figaro, was capital. Histrionically, he was excellent, and vocally at his best, which means that he sang gloriously. The balance of the cast was only mediocre. Campanini, as always, gave an interesting reading, and under his baton the orchestra played the dainty music with surprisingly good effect.

"Carmen," December 5.

A repetition of Bizet's masterpiece was given before a sold out house. The cast, with the exception of Garden in the title role, was identically the same as we heard a week ago. Garden's interpretation of the gypsy girl is unknown in this part of the country, yet her portrayal having been reviewed in Philadelphia in THE MUSICAL COURIER, many here knew what to expect from "our Mary." She scored heavily, and with Dalmores, Zeppilli and Scott divided the honors of the evening. Campanini conducted.

"Lakmé," December 6.

The last performance but one of Madame Tetrzzini brought to the Auditorium another sold out house. She had been heard here in "Lucia," "Rigoletto," "The Barber" and "Traviata," but the Lakmé role was completely different from the three others in which Chicago knew her, and Madame Tetrzzini again won ovations. The brilliant artist's success here has been stupendous. From the first she became a favorite, and in "Lakmé" she again triumphed. The well known "Bell Song" was done admirably, and had to be repeated in part. Her singing of the song behind the stage was equally satisfactory. Associated in the triumph of the diva was Bassi, as Gerald, who looked handsome, and whose singing was a delight. His rich, glorious voice was heard to best advantage in the aria, "Fantaisie au divin Mensonge," and again in the last act in the duet, "Ah Viens." Gustave Huberdeau was an imposing Nilakantha. His remarkable rendition of "Lakmé ton doux regard" would place him among the star basses in any grand opera company. His success was tremendous and in every respect well deserved. Charlier, an able assistant to Campanini, conducted.

"Secret of Suzanne" and "Le Jongleur de Notre Dame," December 7.

Two operas new to Chicago were the offerings given by the Chicago Grand Opera Company on Thursday, December 7, at the Auditorium. Wolf-Ferrari's intermezzo opera, "The Secret of Suzanne," proved to be one of the most successful curtain raisers which has even been written. True, the plot is stupid, revolving about a woman who smokes cigarettes. Even in a farce it would be grotesque, except for its beautiful, exquisite music. No doubt it will be said in other quarters that this music is reminiscent of many melodies from old and modern composers, yet the spontaneity of the writing, the quickness of the changes, the beautiful orchestration are such as to dissipate any remembrance of an old tune. This music has a lot of vivacity, color, and fits perfectly to the light plot. The work was remarkably well given. Sammarco sang gloriously, and proved to be at home in the part. Carolina White, as the Countess, was a delight both to the ear and the eye. She looked a real countess, and won much success with her singing of the cigarette song. Daddi had a part that befitted his voice, being cast as the dumb man. Histrionically, he was funny, and proved to be a master in the pantomime field.

"Le Jongleur de Notre Dame," the three act opera by Massenet, was first produced some ten years ago in Monte Carlo. In this country the work is not new, having been given with Mary Garden at the Manhattan Theater under the management of Oscar Hammerstein. At the time of its premiere in New York the work was fully analyzed by the reviewer of THE MUSICAL COURIER, and as the thousands of readers of this paper are known to keep file, the writer will not add anything to what was then said,

though at times critics writing for THE MUSICAL COURIER in different cities all over the world do not agree. Mary Garden in a role first written for a tenor (rearranged especially for Miss Garden's voice) gave a remarkable characterization of the Jongleur. Leaving aside her vocal



Photograph by Matzene, Chicago.
CAROLINA WHITE,
As Suzanne in "Secret of Suzanne."

defects this artist stands alone as one of the greatest actress singers in the world. Her portrayal of Jean was masterly. Mary Garden's success is due principally to her intelligence. She is indeed an interesting woman, a deep student who dissects every role she sings and puts herself in her part with such intensity as to be most realistic. To do the things that Mary Garden does one must have brains and know how to use them. This artist could not be compared with a bird, so far as voice is concerned,



Photograph by Matzene, Chicago.
CAROLINA WHITE AND SAMMARCO,
In "Secret of Suzanne."

but in the Jongleur she sang well, and many a tenor would be proud to possess several notes as given by the soprano. In acting she is supreme, and her work in that direction brings pleasure to the reviewer. She was fêted by a large audience. Incidentally, it may be said that the "Jongleur" is, up to date, the best thing as an ensemble given this season by the Chicago Grand Opera Company. Hector Dufranne, in the part of Boniface, was in good voice and acted effectively. It is with pleasure that one registers a success for this artist, since his voice from the beginning of the season had been anything but acceptable. Huberdeau, in glorious voice, sang the "Prior," adding

new laurels to his long list of successes. Crabbé, Scott and Warnery, in smaller parts, rounded an excellent cast. Frank Preisch, an American singer, at the last moment replaced Nicolai in a small part. Campanini conducted both novelties, bringing out all the beauties of the scores. The stage management was adequate, and is to be congratulated for the beautiful pictures, especially noteworthy the church scene of the last act of the "Jongleur." It was true to life.

"Lucia," December 9 (Matinee).

Madame Tetrzzini's farewell performance brought out the largest house of the present season. Even at a premium seats could not be secured the day before the performance, every ticket in the house having been purchased early in the week. The singer was in splendid voice and duplicated her triumph of her preceding appearances here, which, by the way, have not been as numerous as her many admirers would have wished for, but it is to be hoped that next season she will be with us for the whole ten weeks, and since she always appears to packed houses it seems that it should pay the management to secure her for a longer period. The audience was demonstrative to the extreme. Shouts of "bravo" were heard; handkerchiefs, programs and scarfs were waved, and other tumultuous demonstrations rewarded the artist. It was a matinee of succeeding ovations for the remarkable artist, who was ably seconded by Bassi and Sammarco, two pillars of strength in the Chicago Grand Opera Company. Campanini conducted, and at the conclusion of the performance the diva appeared alone on the stage and sang "The Last Rose of Summer" in English.

"Hansel and Gretel" December 9 (Evening).

Humperdinck's fairy opera was repeated at popular prices Saturday evening. Cavan again demonstrated her inferiority as Hansel. Rieglman, greatly improved, was a pleasing Gretel. Wittkowska, in glorious voice, gave a good account of herself as the Witch, yet this artist's voice is better suited to Verdi or Wagner, in which she will no doubt win big success during the season. As has been said in these columns she is a "find" of Dippel, and a good one. Crabbé duplicated his splendid interpretation of the Father. The smaller parts were entrusted to inadequate singers. Szendrei conducted the performance beautifully, and his work at the desk will be watched closely this season, as big things are expected from this Wagnerian conductor.

RENE DEVRIES.

Meyn Recital at MacDowell Club.

Heinrich Meyn, the baritone, was the attraction at the MacDowell Club Friday evening, December 8, singing the following well-planned and warmly received program (note that of nineteen songs, eight are by American composers):

Feldeinsamkeit	Brahms
Der Salamander	Brahms
So willst Du des Armen	Brahms
Mainacht	Brahms
Serenade	Brahms
Von ewiger Liebe	Brahms
Vergebliches Ständchen	Brahms
Minnelied	Brahms
Young Dietrich	Henschel
The Red Rose	Hastings
Would Thy Faith Were Mine	Brockway
Dolly	Sawyer
From a City Window	Schindler
The Little Irish Girl	Edw. German
Dearest	Homer
Young Night Thought	Homer
Home They Brought Her Warrior Dead	Homer
The Last Leaf	Homer
The Banjo Song	Homer

The first section, devoted to the Brahms songs, was admirably interpreted, especially "Serenade" and "Vergebliches Ständchen," so admirably in fact that they had to be repeated. In the second group Hastings' fine and popular song, "My Love Is Like a Red Rose," and "Dolly," by Frank Sawyer (deceased), both composed for Mr. Meyn, were the most enthusiastically received. "Young Dietrich" (Henschel) afforded opportunity to show Mr. Meyn's fine ability in dramatic interpretation. The third part was well-suited to the singer's style, "Dearest" and "Banjo Song" being repeated. Mrs. Lapham played sympathetic accompaniments.

Piano Recital by John Adam Hugo.

John Adam Hugo, pianist and composer, will give a recital at the Music Studios, 51 West Seventy-sixth street, New York, on Sunday afternoon, December 17, at 4 p. m., playing the following program:

Preludio	Mendelssohn
Bourrée	Bach
Sonata, op. 27, C sharp minor	Beethoven
Prelude, E minor	Chopin
Etude, C minor	Chopin
Nocturne, F major	Chopin
Kinderfurcht	Hugo
Octave Study	Hugo
Tannhäuser March	Wagner-Liszt
Vanderer Fantasia	Schubert-Liszt

Grand Opera in Boston

BOSTON OPERA HOUSE.

"Thais," December 6,

In a most brilliant production, before the largest audience of the season, the Boston Opera Company achieved a triumph in its first performance of Massenet's "Thais." The cast, with many new singers, was a notable one, and the scenery prepared for this picturesque work excited admiration. The authority and care given the production were the well earned results of the long and arduous rehearsals and study by Mr. Russell and his organization, and it is very evident that with the freedom and surety gained by repetitions, "Thais" will be one of the stellar productions at the Boston Opera.

The European fame of beautiful Zina Brozia (Thais), the prospect of Jean Riddez as a powerful Athanael, and the admirable Edmond Clement as Nicias, attracted all the fashionables and many of the rest of us who go to make up the musical populace.

Enthusiastic applause and gratified murmurs arose as each new scene revealed the attractive settings of Massenet's stage pictures. Like some Grecian scene of Almatadema was the view of the terrace before the house of Nicias, with the long white arms of the peninsula in the distance stretching out into the blue waters of the bay. The hot sands and the desolate Thebaid were conjured up with a few touches of drooping palms and the illimitable desert fading away into the dim distance.

The cast of "Thais" follows:

Nicias	Edmond Clement
Athanael	Jean Riddez
Palemon	Edward Lankow
Un Serviteur	Gaston Barreau
Thais	Zina Brozia
Crobyle	Bernice Fisher
Myrtale	Jeska Swartz
Albine	Maria Claessens
La Chameuse	Evelyn Scotney

Ernesto Giaccone	Luigi Cilla
Rafaelo Diaz	Pierre Letol
Max Kaplick	Carmine Montella
Attilio Pulcini	Bernard Olshansky
Paul Saldagne	R. Regnier
F. Compagne	E. Debroise

The production was even more complete than that given by Mr. Hammerstein when he introduced us to Mary Garden in this role. The sole cut was the desert scene from Act III, which though of import in the psychology of the opera is not of the highest interest musically. The scene was rehearsed, and only the undue length to which the performance would have been drawn deterred Mr. Russell from including it.

Massenet's music set to this curious tale of Anatole France, of the saint turned sinner and the sinner become saint, has an undeniable elegance and fluency, irrespective of any considerations of lasting musical worth. Combined with the many stage pictures suggested by the libretto and the composer's own stagecraft, the music develops moments of decided charm and interest.

At once, with the apparition of Thais miming before the crowds in the Alexandrine theater, came the verdict of approval or disapproval of Madame Brozia, in so far as physical charms went. Those who expected to be shocked, here or later, were properly disappointed. Mary Garden retained all her laurels and lilies in this respect, though Madame Brozia was alluringly draped in true Egyptian fashion and in harmoniously colored costumes.

In the seduction scene she displayed a voice of sweetly penetrating quality, yet one capable of excellent dramatic coloring and passionate crescendo. In the scene where Athanael discloses his mission as reformer, her acting was notable, as was her supplication to Venus. The death scene and final duet, though slightly marred by too quick a curtain, were well received.

Save for a tendency to give his voice a vibrant, nasal quality, Jean Riddez was effective as Athanael, and gave on the whole a strong and authoritative rendering. He won great applause for his splendid emotional scene, when at the parting with Thais, who goes to the numery, the realization comes upon him overwhelmingly of his true interest in his convert.

Every one expected a delightful miniature in Edmond Clement as Nicias, but the fondest hopes were exceeded. There is but little use in heaping fulsome praise upon M. Clement, nor in detailing the many features that made one wish there had been much larger opportunities for him.

For the rest, Miss Swartz gratified the eye in her exquisite costume, that she draped fetchingly about her, and with Bernice Fisher made a charming duet of friends

for the gay Nicias. In noble tones Herr Lankow said grace before the Cenobites. The choral work of the latter was impressive.

For the first time this season, Dolores Galli, the premiere danseuse, had a fitting opportunity to justify all the good things that have been said of her. Evelyn Scotney, the Australian soprano, did a bit of coloratura work as La Chameuse, taking her few notes with an ease and skill that make one desirous of hearing her in more extended roles.

M. André-Caplet conducted with a master hand, and a full measure of praise is due him and the orchestra. The "Meditation," with solo violin, gave great pleasure to the audience, and the orchestra was long applauded.

"Madam Butterfly," December 4.

When Puccini settled down to write the music for John Luther Long's pitiful tale of the deserted Geisha girl, he was at a turning point in his musical career.

"Madam Butterfly" was his melting pot. Into it he cast a little of everything from "Tosca," "La Boheme," and had a fling also at the Wagner leit-motif system, and at the whole-tone scale of Debussy.

It should be interesting to see what the next product of the Puccini activity will be; whether he will go back to the profitable methods of "La Boheme" or keep on in the easier way of "The Girl." At present, it is becoming more and more evident that the chief significance of "The Girl" will be in filling out the complete editions of Puccini's works. The cast follows:

Butterfly	Emmy Destinn
Suzuki	Jeska Swartz
Kate Pinkerton	Florence DeCourcy
B. F. Pinkerton	Herman Jadowker
Sharpless	Giovanni Polese
Goro	Ernesto Giaccone
Principe Yamadori	Attilio Pulcini
Lo Zio Bonzo	A. Silli
Yakuside	Bernard Olshansky
Il Commissario Imperiale	C. Montella
L'Ufficiale del Registro	R. Diaz
La Madre di Cio-Cio-San	Evelyn Scotney
La Zia	Johanna Morella
La Cugina	Linda Santi

The performance calls for no especial comments, the impersonations of the principals all being familiar.

Miss Destinn, who has played Butterfly much, and created the role at Covent Garden, despite certain lyric and dramatic qualities of voice, labors under the disadvantage of excessive physical stature and operatic manner to give the illusion of the unfortunate Cio-Cio-San.

Contrasted with Miss Destinn's operatic Butterfly was the fervor and sincerity with which Jeska Swartz portrayed the faithful maid, Suzuki, combining with a charming presence vocal resources that are bound to bring her to the front as her voice gains in sonority from season to season.

Jadowker made a fine looking naval officer.

Giaccone presented a faithful delineation of Goro, the ubiquitous and rascally marriage broker.

Polese gave the rather ungrateful part of Sharpless an adequate presentation. The chorus sang well enough to remind one of the excellent work being done by the stage management in this direction, and Moranzoni conducted with spirit, giving the Puccini score grace and color.

"La Boheme," December 8.

Mimi	Ester Ferrabini
Musetta	Maria Camporelli
Rodolfo	Florence Constantino
Alcindoro	Luigi Tavecchia
Benoit	Giovanni Polese
Marcello	José Mardones
Colline	Attilio Pulcini
Schaunard	Bernard Olshansky
Un Doganiere	Luigi Cilla
Parpignol	

Interest in this, the most deservedly popular work of Puccini, centered in the new Mimi, Madame Ferrabini, who is one of the leading singers at the Montreal Opera House. This was not her first appearance in Boston, as she had sung excerpts from Leoncavallo's operas at Symphony Hall in 1906 when she was brought to this country by the composer.

The favorable impression then made by her warm, rich voice and opulent Italian temperament were appreciably strengthened by her singing at the opera this week.

Sincerity and frankness are evident both in the songstress and the woman. Her voice is really a mezzo-soprano, and as a result her upper tones seemed strident, due in a measure, however, to her methods of tone production, that are not yet on a par with the inherent beauties of her voice.

Her appearance as Mimi was impressive because of its simplicity and sincerity, and in her pathetic pleading with Rodolfo in the winter scene in Act III she was truly moving.

In contrast to Madame Ferrabini's simple art, the Rodolfo of Mr. Constantino seemed highly sophisticated, if

pleasing. But the tenor was in such excellent voice as to make him entirely worthy of the great burst of applause that greeted his well known air in the first act when he tells Mimi of his poetic talents. Constantino is such a treat to both eye and ear as Rodolfo, that it is well for us that he finds it a favorite role.

An effective rendering of the adieu to his overcoat was done by Polese, as Marcello, and the rest of the quartet was in adequate hands.

Madame Camporelli was a vivacious Musetta, but the lack of carrying power in her voice lost her the one great opportunity, the valse lente in Act II, which was not effective and dragged.

Wallace Goodrich conducted with care and musician-ship, if without the storm and stress and the verve and grace that are pulsing in these measures of Puccini.

"Samson and Delilah," December 9 (Matinee).

The second performance of Saint-Saens' opera drew a splendid audience which displayed enthusiasm rivalling that of the opening night.

Madame Gay in appearance and in voice gave a graphic portrayal of the seductive Delilah, and Zenatello again compelled admiration by his intelligent, dramatic art and the beauty of his musical delivery. The chorus distinguished itself for consistently effective work and the spectacular falling of the temple, a scenic marvel, was furiously applauded.

Sunday Evening Concert.

At the popular price concert Sunday evening, the scene from "Faust" containing the "Soldiers' Chorus" was given, with Bernice Fisher as Marguerite. Miss Fisher bore herself well in the role. The other parts were taken as follows: Siebel, Jeska Swartz; Faust, Mr. de Potter; Mephistopheles, Mr. Mardones; Valentine, Mr. Barreau. Andre Caplet conducted with spirit.

In concert form also was given the ensemble of Act II of "Aida." Elizabeth Amsden, in the title role, made her first appearance here and created a highly favorable impression. The distribution of parts was: Amneris, Madame Claessens; Radames, Mr. Gaudenzi; Amonasro, Mr. Polese; Ramfis, Mr. Lankow; the King, Mr. Silli. Mr. Conti conducted.

A new tenor discovered by Mr. Russell as a Neapolitan fisherman, by name of Raoul Ramido, made his debut in Rodolfo's narrative from "La Boheme." The finished rendering of this by Mr. Constantino on Friday still being fresh in mind leads to inevitable comparisons. But the great things that Mr. Russell predicts for his find may not be far amiss after all.

Mr. Lankow gave us a desired opportunity to hear more particularly the noble tones that characterized his Palemon in "Thais," and Mr. Goodrich and the orchestra pleased in the prelude to "Faust" and the overture to "Merry Wives of Windsor."

Many a symphony orchestra would be happy to possess the full, blended, glorious tone that characterizes the tutti of the opera house orchestra. L. A. B.

Witek Chamber Music Concerts.

The first of the four chamber music concerts, to be given monthly at the Von Ende Music School, 58 West Ninetieth street, New York, inaugurated by Anton Witek and Mrs. Witek December 8, saw a much interested gathering of music lovers on hand. They heard this program:

Trio, C minor, op. 1.	Beethoven
Violin sonata, E minor, op. 24.	Sjogren
Trio	Cesar Franck

From the classic ensemble of the Beethoven first work, to the ultra-modern dissonances of the Franck work, there was perfect unity of thought, and the ability to carry it out, between the associated artists, Heinrich Warnke, cellist, helping. The variations of the Beethoven trio received especial tender treatment, affording great delight, so clean-cut was everything. Sjogren's sonata is overly long, but full of originality, of much Scandinavian character; continually one finds Griegish chords and certain melodic twists, come to be associated with that name.

It is difficult to do justice to the spirit behind the work of the ensemble-artist; the general public knows only the solo-artist, to whom everything must be subordinated, whereas when the ensemble musician plays, he is "but a wheel in the cart," important, to be sure, but never "the whole thing." This spirit of utmost devotion to the work in hand breathes forth in all the Witeks do; it is a thing for which there should be proper acknowledgment.

The remaining concerts will be awaited with eagerness by true music lovers.

Henry Such Plays to 1,800.

Henry Such, violinist, appeared as soloist at the Music Lovers' concert at Camden, N. J., on November 30. There was an audience of over 1,800 and he was compelled to play four encores.



An old friend popped up last week in the shape of a daily newspaper story to the effect that the present Metropolitan Opera House is to be abandoned and a new one built over the depressed Forty-second street terminal of the New York Central Railroad. Imagine scenes something like this:

Old Lady (rushing up to the pigeon-hole window)—Can I get a ticket here for Poughkeepsie?

Man Behind Window—No ma'am; but you can get a ticket for "Götterdämmerung."

Old Lady—Young man, don't you dare to swear at me. I'll have the police on you. Officer, officer! (She rushes away, shrieking shrilly.)

Wagner Enthusiast—Isn't Hertz working up a marvelous crescendo in the orchestra.

Prosaic Neighbor—Nothing of the kind. What you hear is the 11.08 express from Boston, coming in half an hour late.

Station Master (appearing in lobby)—Look here! You'll have to stop those high shrieks of the soprano. Our engineers take them to be signals for starting and all the trains are pulling out.

There actually is a station on the New York Central lines known as Walhalla!

Shopman—The fresh herrings are very nice this morning, m'm.

Lady—Er—have they roes?

Shopman—Well, m'm, all fish is dearer at this season! —Punch.

In a bulletin called Boston Opera House News, dated Monday, December 11, 1911, the following appears:

CATS.

Faust Edmond Clement
Mefistofele Leon Rothier
Valentine Jean Riddez
Wagner Gaston Barreau
Marguerite Zina Brozia

Clark Recital in Paris.

PARIS, November 23, 1911.

Before an audience that entirely filled the Salle Gaveau even to standing-room, Charles W. Clark, the noted American baritone, scored a success last night that was the counterpart of his triumph in Marseilles a few days ago.

Mr. Clark gave a program of twenty songs of varied character from the quiet and rather simple manner of Lohengrin to the tragic "Sandträger" of Bungert and the difficult and fascinating "Ballades de Villon" by Debussy, as well as a set of English songs and numbers by Brahms, Schubert and Loewe; a program well calculated to exhibit the singer's power and range of expression, the beauty and flexibility of his voice and his wonderful command of three languages; for he sings French, German and English with equal facility and without, in any one of them, a shade of accent.

It is difficult to find words to describe Mr. Clark's voice. The old, trite phrases, full, deep, resonant, sweet, powerful, noble, and the rest, seem inadequate; it is all that and more. Perhaps to say that it is absolutely smooth gives the best idea of it. From tones of the greatest power to the softest whisper, from the lowest note to the highest, with never a shade of falsetto, this quality of delicious, compelling smoothness is never absent. And it is this that insures Mr. Clark's success, this and his masterful power of interpretation aided by a facial expression without affectation which speaks for the

Siebel Jeska Swartz
Martha Jeanne Maubourg
Grand Corps de Ballet.

At last a judge who judges musical questions correctly. G. Ricordi & Co., owners of the copyright for the opera "Germania" and "Iris," asked the United States Circuit Court "to restrain Henry L. Mason and others from publishing a half page synopsis of each of those operas in a book called 'Opera Stories,' on the ground that the latter publication was an infringement of rights. Refusing to issue a preliminary injunction, Justice Cox, in an opinion filed yesterday, held that the brief notices complained of were not abridgements, as ordinarily understood, but were good advertisements for the elaborate operas published by the complainants." In specific language the court said, furthermore:

"It is generally supposed that the proprietors of operas are interested in having them made popular by widespread advertising; but if the doctrine contended for by the complainants is followed to its logical conclusion, the newspaper reporter and the literary and musical critic cannot make their observations public without subjecting publishers and newspapers and periodicals to suits for infringement."

"If such stories as are involved in this action are prohibited, it will be exceedingly difficult to draw the line of demarcation between legitimate and illegitimate criticism. It is easy to imagine instances where the complainants' contention will make unlawful the published statement of a plot of a drama, the theme of a novel or the review of a history."

"It might even lead to the ludicrous result of condemning as an infringer the writer who published a laudatory notice of a picture or a poem. The historian who describes the charge of the cuirassiers at Friedland will hardly be expected to be sued by the owner of the copyright covering Meissonier's great painting, '1807.' The editor who reports the departure of 'The Captains and the Kings' and 'The Dispersion of the Navy After a Jubilee Celebration' will probably be astonished if accused of infringing on 'The Recessional.'"

A news headline has it: "Busoni Defeats Sherry." One's first feeling naturally is that of alarm, to think that the

popular pianist tilts at all, even if successfully, with the amber colored wine of Xeres. However, a reading of the item itself demonstrates Louis Sherry, catcrer, to be the defendant in a lawsuit instituted by Sixto Busoni, an orchestral leader, and involving a dispute about money alleged to be due to Sixto.

From time to time daily newspapers print stories about "the meanest man in the world." The latest claimants for the title were a chap who removed the mounds of graves and sold them for clay dirt, and another one who was capsized in a boat with his wife and his dog and saved the dog. Now, however, John Philip Sousa returns from his tour around the world, and tells about one of the men in his band, who, when it was explained to him on the homeward sail of the organization, that the day spent during crossing the 180th parallel has forty-eight hours, demanded the payment of an extra day's wage.

London Musical News asks American composers to put this in their pipes of peace and smoke it: "There was an occurrence some months ago in America, when an 'opera' at the Metropolitan Opera House, New York, was withdrawn because it was found at rehearsal that the music could not be learned by the principals, nor rehearsed by the band from the score provided. It was evident that the composer did not know what ought to have been his business, and it is said that more than one American writer of operas has had to employ other men to orchestrate their works and generally put them into a more or less fit state for the stage." What American opera could be meant, if the occurrence was as recent as Musical News says? New York awaits enlightenment.

The second Elgar symphony lasted fifty-three minutes last Sunday, greatly to Henry T. Finck's delight.

Vladimir de Pachmann, in a New York Sun interview, declares that "all the American music critics are imbeciles but two." As no names are mentioned, everybody is satisfied and wonders who the other fellow is.

At Italian opera: "Bis."

At German opera: "Sh!"

LEONARD LIEBLING.

singer's deep feeling and brings out the full significance of every word, of every phrase.

After the first notes of the opening number there was a hushed murmur of approval throughout the hall, and after the group an insistent encore—and so it was throughout the evening until the final encore, "Drink to Me Only With Thine Eyes," which was given with a wealth of tender pathos and a depth of intense, soft passion, rare indeed.

The whole evening was a genuine triumph, a delight to every member of a fashionable and enthusiastic Parisian audience.

X. L.

From the Van York Studios.

The season has seen much activity in Theodore van York's studios, 434 Fifth avenue, New York, and many splendid singers and artists have done voice work and coaching with Mr. Van York.

Henrietta Turell, contralto, has a contract for 125 concert appearances, which will take her into practically every State in the Union.

Roy W. Steele recently sang the tenor role in Chadwick's "Noel" at Springfield, Mass., with the Musical Art Society and an orchestra of forty pieces. He has lately been engaged as solo tenor of All Souls' Church (Unitarian), and has also been admitted to membership in the Musical Art Society.

Mabel L. Weeks is now singing the prima donna role

of Josephine in the all star cast of "Pinafore" on the road, and opens at the Manhattan Opera House on Christmas Day. Miss Weeks learned this part in three days' time and was sent to Cleveland to join the company.

Harry W. Brown, baritone, has been engaged by H. W. Savage to sing Passion's song in the part of Passion in the original company playing "Everywoman."

Harriett Parker, soprano, has been engaged to sing in "The Messiah" at Easton, Pa.

Ella M. Bronnell, soprano, is giving recitals at Burlington, Vt., and surrounding towns this month.

Over sixty Van York pupils this year are occupying church positions. Voice trials may be arranged by appointment.

Inga Hoegsbro Appears as Pianist and Composer.

Inga Hoegsbro, the Scandinavian pianist, gave a successful concert on Tuesday evening at the White Plains Club, where she played two groups, one of Norwegian and one of Finnish composers.

Miss Hoegsbro has acquired a reputation as an interpreter of the Northern music so little known in this country, and the intense beauty, vast freedom, and poetic depth of this music from the Far North is skilfully interpreted by her.

Two of Miss Hoegsbro's compositions were rendered by Lillian Concord Jonassen, soprano, who also sang Elizabeth's prayer from "Tannhäuser."

SOUSA'S TRIUMPHANT RETURN.

It was a spectacle to make one's heart rejoice to see the serried ranks of auditors banked from the parquet to the roof at the Hippodrome concert of John Philip Sousa and his band last Sunday evening. The occasion marked the return of the composer-conductor and his men from their world's tour, and no monarch could have desired a warmer tribute of admiration and affection than Sousa received from his musical subjects. They cheered him to the echo and forced their obliging victim to give an extra concert consisting of fifteen or more encores, scattered through the program. The printed list of numbers embraced only nine pieces:

American Rhapsody (new).....Sullivan
Cornet solo, From the Shores of the Mighty Pacific.....Clarke
Herbert L. Clarke.
Character studies, The Dwellers in the Western World.....Sousa
Soprano solo, Will You Love Me When the Lilies Are Dead?.....Sousa
Virginia Root
Prologue, The Golden Legend.....Sullivan
Humoresque and andante, The Creole (new).....Brahms
Präludium.....Jahnfelt
March, The Federal (new).....Sousa
(Written for and dedicated to our friends, the Australasians.)
Violin solo, Souvenir de Moscow.....Wieniawski
Nicoline Zedeler.
Caprice from suite, Folie Bergere (new).....Fletcher
Winner of the first prize in the Musicians' Company Military
Music Competition, England.

Sousa was in his best form, which means that he led with musical circumspection and introspection, keen appreciation of tonal values, and irresistible vim and brilliancy. Through long association with his players, as well as because of inherent executive force, Sousa showed himself to be as one with the band and in consequence he created effects which astonished even Josef Stransky, leader of the Philharmonic Society, who was an interested listener, and declared that the quality of the Sousa brass was astounding in its mellowness, and that the conductor's power of climax building without dynamic exaggeration approached the marvelous. Particularly in the Sullivan number and in his own suite, Sousa gave striking evidences of this power combined with masterful control.

The "Dwellers in the Western World" is a strong piece of musical characterization, scored with a skillful hand, and filled with pages not merely descriptive but also melodious. The red man, the black man, and the white man are pictured in tone by Sousa with supernal cleverness and with many touches typically American. Symphonic in character and development, the "Dwellers" suite serves a higher ethical purpose than merely to entertain. Sousa's new "Federal" march has all his old-time rhythmic swing and tuneful appeal in that form of composition, and, of

course, is orchestrated with the finesse and dash peculiar to him. Needless to state, it was played in rousing style and captivated the house completely.

Herbert L. Clarke registered his usual hit with a cornet solo and encores and the audience showed him that he was held in grateful remembrance here.

Virginia Root, in soprano solos, displayed a voice of rich timbre, wide range, and exceptional smoothness throughout all the registers. She sings with deep feeling and rare musical intelligence, and the triple encore she received was potent proof of the manner in which she impressed her auditors.

Madame Ruegger, in her interpretation, left nothing to be desired. She was recalled for an encore and played Chopin's well known "Nocturne" with exquisite delicacy and finish. Madame Ruegger was accompanied in all her numbers by Lilje Gulbrandsen Moore.



JOHN PHILIP SOUSA.

captivated the vast crowd with her accomplishments on the fiddle. She phrases exquisitely, has a cantilena of sensuous charm, and conquers all technical difficulties with refreshing ease. One of her three encores was a Bach prelude, played with amazing digital facility and impeccable purity of intonation.

It is a pity that only one Sousa concert was planned for New York at present, as his admirers could not all be accommodated last Sunday, and surely would crowd the Hippodrome for several Sundays to come if given the chance.

Sousa now will devote himself to superintending the rehearsals of his comic opera, "The Glassblowers," whose production (delayed until the composer's return to America) is to take place very soon after the holidays.

"Crabbed Age and Youth," and the familiar "Pilgrims' Chorus," for which Harvey B. Gaul played the accompaniment at the organ. The soloists were satisfactory in every way. Miss Beddoe's voice is one of much beauty and she sang her arias with fine appreciation of the text and marked dramatic feeling for its musical worth. Her group of songs were equally well done and she was obliged to respond to an encore, for which she played her own accompaniment in a delightful way—Mr. Gaul accompanied her for other numbers. This was Madame Ruegger's second appearance in Pittsburgh. She won her audience at once by the perfect and charming modesty of her platform demeanor and her complete freedom from the pantomime mannerisms which effect so many artists. Of "Symphonic Variations" itself nothing can now be said that has not been said. It has been heard here many times with orchestral accompaniment. It calls for high technical skill and affords scope for the display of beauty of tone but is not profound or emotional. However, Madame Ruegger, in her interpretation, left nothing to be desired. She was recalled for an encore and played Chopin's well known "Nocturne" with exquisite delicacy and finish. Madame Ruegger was accompanied in all her numbers by Lilje Gulbrandsen Moore.

The Pittsburgh Center of the American Music Society held its first concert of the season in the music room of the Pittsburgh Athletic Association last Monday evening. About sixty guests were present and an interesting program of American compositions was given.

CATHARINE ELSTON.

ARTHUR SHATTUCK PLAYS.

The soloist at the New York Symphony Society concert last Sunday afternoon, December 10, in the Century Theater, was Arthur Shattuck, who gave a fluent and delightful performance of Rachmaninoff's early concerto in F sharp minor. His fingers are exceedingly facile, he has a vigorous, incisive attack and he knows all the virtuosos secrets of the piano. It is not too much to say that Shattuck got out of the score as much music as the composer had put in it. The pianist held the attention of the audience to the very end of the last movement and he was still returning time and again to the platform to acknowledge the applause of the audience long after the doors were opened.

The tone which Shattuck drew from the piano was so musical that it seemed incredible Walter Damrosch had succeeded in making the same instrument sound so harsh during his illustrated oration preceding the Elgar symphony, with which the concert began. A review of this symphony will be found in another column, but it may be added here that the strings of the Damrosch orchestra are not numerically strong enough to cope with the augmented woodwind and brass of the Elgar score.

Shattuck should be heard again soon, either in a concerto giving him broader scope for a display of his emotional and intellectual qualities, or else in recital, where he will be sure to interest piano sharps with the display of those keyboard resources which the composition of last Sunday did not allow him to exhibit at their fullest.

Concert by Laura Combs and Florence Austin

In the Assembly Room of the Garden City (L. I.) Club on December 8, under the auspices of the Brooklyn Institute of Arts and Sciences, a delightful program was given by Laura Louise Combs, soprano, and Florence Austin, violinist. The concert was a decided success. Following was the program:

Elegie	Becker-Musin
Sonata in A major (andante and fugue).....	Handel
.....	Miss Austin.
Phyllis Hath Such Charming Graces.....	Lane Wilson
Pastoral	Lane Wilson
Polly Willis	Dr. Arne
.....	Miss Combs.
Ballade et Polonaise.....	Vieuxtemps
.....	Miss Austin.
Nell	Fauré
Le Baiser	Goring-Thomas
Ariette	Vidal
.....	Miss Combs.
Duet and arpeggios	Prume
(For violin, without accompaniment.)	
.....	Miss Austin.
Together	Parker
Down in the Forest.....	Ronald
Way of June.....	Willeby
.....	Miss Combs.
Ave Maria	Bach-Gounod
(With violin obligato.)	
.....	Miss Combs and Miss Austin.

The California Trio, consisting of Elizabeth Westgate, piano; Charles H. Blank, violin, and Hawley B. Hickman, cellist, gave a concert on Saturday evening, November 25, at the studio of Miss Westgate in Alameda, Cal. Herbert P. Mee, tenor, assisted. The program included Dvorák's sonata for piano and violin (op. 100) and numbers by Haydn, Godard, Sinding.

PITTSBURGH

PITTSBURGH, Pa., December 9, 1911.

The Rittenhouse held a large and delighted audience last Friday evening when a splendid program was given by Margaret Horne, violinist; Mrs. Brabazon Rutherford, contralto, and Oranna Ellen Utt, reader. This was Miss Horne's and Miss Utt's first appearance before a Pittsburgh audience and each, in her line, showed skillful execution and interpretative power. Miss Horne is a Scotch girl who has recently come to America. She was a pupil of the late Dr. Joachim and Professor Sevcik. The program was opened by two Schubert songs—"Der Atlas" and "Aufenthalt"—by Mrs. Rutherford. Miss Horne was then heard in Vieuxtemps's "Fantasia Appassionata" and a group by Drdla, Kreisler and Popper. Miss Horne filled the requirements to the full measure. She is one of the most excellent violinists heard in many months by a Pittsburgh audience. Her tone is full, round, pure and luscious. Her playing is intrinsically musical and is governed by fine taste. Her technic is great and in all its departments, from the sparkle of the staccato to the broad singing of her exceptionally beautiful cantilena, it was easily adequate to the demands of the music. In all her numbers, Miss Horne was accompanied by Adele Reahard, herself a musician and accompanist of rare powers. Miss Utt's readings were highly commendable and if not a little out of the line of this column could be given much favorable comment.

The first of the important musical offerings of the Mendelssohn Male Choir of Pittsburgh, Ernest Lunt, conductor, took place last evening, with Mabel Beddoe, con-

tralto, and Elsa Ruegger, cellist, as assisting artists. The following program was given:

Let Our Theme of Praise Ascending (Festgesang No. 11),	Mendelssohn
Recitative and aria, Love, Lend Me Thine Aid, from Samson	Saint-Saëns
and Delilah)	Miss Beddoe.
Crabbed Age and Youth.....	J. R. Stevens
Irish Battle Hymn.....	Harvey Gaul
Cello solo, Symphonic Variations.....	Boellman
.....	Madame Ruegger.
Lilje Gulbrandsen Moore, accompanist.	
What Care I How Fair She Be.....	Blumenthal
The Inch Cape Rock	Granville Bantock
City of Sleep.....	Marshall Kernochan
Cherry Blossoms	Charles Willby
Elfman	John Barnes Wells
.....	Miss Beddoe.
The Tar's Song.....	J. L. Hatton
The Sailor's Song.....	J. L. Hatton
Turn Ye to Me.....	Old Scotch
Cello solo—	
Elegie	Fauré
Rondo	Boccherini
.....	Madame Ruegger.
Lilje Gulbrandsen Moore, accompanist.	
Pilgrims' Chorus	Wagner

Pittsburgh is certainly well represented in male choruses, as this was the third splendid organization heard within the past ten days. However, some of the most difficult choral numbers heard were on this program. "The Inch-Cape Rock," a composition of great interest and one making great demands in its execution, was given with splendid finish, and in this the chorus appeared to particular advantage. Especially well did it also sing

CINCINNATI

CINCINNATI, Ohio, December 8, 1911.

The Tchaikowsky program given by the Cincinnati Symphony Orchestra at its third pair of concerts in Music Hall, December 8 and 9, was an unqualified and brilliant success. Young, ardent, earnest, Conductor Leopold Stokowski is what Tchaikowsky must have been in those far off Moscow days when his spirit sought expression in sombre phrases that seem the essence of life's bitterness, or in tender, exquisite melodies breathing ecstasy beyond all human knowledge. Stokowski, too, has his Rubinstein; but even the most severe critic must own that the boyish looking conductor of the Cincinnati Symphony Orchestra knows his Tchaikowsky. In short, his is a soul intensely alive in a world cumbered with dead, stagnating and somnolent entities. Mr. Stokowski's interpretation of the fifth E minor symphony was masterful, convincing. His beautiful phrasing and marvelous command of the orchestral forces was especially satisfying in the second movement, marked "con alcuna licenza" (given with the utmost freedom of interpretation). Olga Samaroff-Stokowski was the soloist, playing the Tchaikowsky piano concerto in B flat minor. For once a Cincinnati matinee audience (composed largely of women) listened consciously, intently, without a mental reservation to order a hat exactly like the one in the fourth, right hand orchestra chair, or wondering how on earth the soloist contrived to get into her frock without straining an arm. The remaining orchestral number, the overture-fantasia, "Romeo et Juliette," was played as a young conductor plus imagination, and a hypnotized orchestra, would play it—with ardour and a due regard for the sad death of Romeo and Juliet, or for that matter, any other lovers.

Mrs. C. R. Holmes, president of the Cincinnati Orchestra Association, with Conductor and Madame Stokowski, were guests of honor at a reception given by the St. Louis Symphony Orchestra Association at the St. Louis Women's Club, December 13. The reception was a graceful recognition of one great orchestra by another, and followed the concert given by the Cincinnati Orchestra in that city, at which Madame Stokowski was the soloist. The guests included prominent men of affairs and their wives and musicians of the two cities. It is the first time Mrs. Holmes has accompanied the orchestra on its travels, and the occasion was very enjoyable for all concerned. Madame Stokowski remained in St. Louis for a little visit with her parents, Mr. and Mrs. Carlos Hickenlooper. The orchestra played in Terre Haute, Ind., Tuesday, and in St. Louis, Wednesday, returning to Cincinnati the latter part of the week. At the next pair of concerts, December 22 and 23, Kathleen Parlow, the young Canadian violinist, who has been creating such a furor in the East, will be the soloist.

The first of the Conservatory evenings of Christmas music will be given in Conservatory Concert Hall on Wednesday evening, December 13, when pupils from the class of Frances Moses and the Conservatory Sight Singing Chorus, under the direction of Margaret Pace, will collaborate in the following program:

Chorus—Come All Ye Faithful,.....Seymour
Sight Singing Class.
Recitation—And There Were Shepherds,.....Turpin
Air—Fear Not, For Behold, I Bring You Glad Tidings,.....Turpin
Lorina Creamer.
Recitation—Behold, a Virgin Shall Conceive (Messiah).....Handel
Air—O, Thou That Bringest Glad Tidings to Zion (Messiah) Handel
Edith Baur.
Chorus—Silent Night.....Haydn
Sight Singing Class.
Air—Rejoice Greatly, O Daughter of Zion (Messiah).....Handel
C. Zelma Crosby.
Recitation—Then Shall the Eyes of the Blind Be Opened
(Messiah).....Handel
Air—He Shall Feed His Flock (Messiah),.....Handel
Air—Come Unto Him (Messiah),.....Handel
Lucia Riedlin and Helen Hesser.
Chorus—O Little Town of Bethlehem,.....Paul Bliss
Sight Singing Class.
Air—He Was Despised and Rejected (Messiah).....Handel
Lucia Riedlin.
Air—I Know That My Redeemer Liveth (Messiah).....Handel
Alice Morris.
Chorus—O Holy Night,.....Adam
Sight Singing Class.

A Weingartner evening will be given by Theodore Bohlmann and assisting artists at the Cincinnati Conservatory of Music, December 20. The new quintet, op. 50, dedicated to the excellent clarinet player, Oscar Schubert, will receive its first public performance.

Hugo Van Dahlen, the Dutch pianist, is to bring out Edgar Stillman-Kelley's piano quintet in Amsterdam some time this season. The work has been given in Berlin and other German cities, as well as in this country. Mr. Kelley, whose lectures on the symphony programs at the Cincinnati Conservatory have attracted much attention,

has been chosen from the musical division of the National Institute of Arts and Letters to read a paper, January 26, at the annual meeting to be held this year in Philadelphia. This organization comprises 150 men of distinction in literature, painting, sculpture, architecture, the drama and music, the latter art being represented by seventeen members.

June Elson, a talented young singer in John A. Hoffmann's class, gave a song recital in Conservatory Hall, December 15. She was assisted by Edwin Ideler, violinist, pupil of Pier Adolfo Tirindelli in an interesting program.

Frederick Hoffmann, pianist, and Johannes Miersch, violinist, of the College of Music faculty, gave a very enjoyable "Evening of Sonatas" December 5. The program consisted of sonatas by Brahms, Lekeu, and the "Kreutzer Sonata" by Beethoven.

Puccini's "Le Ville" and the first act of Delibes' "Lakmé" will be given by the Springer Opera Club of the College of Music, December 19. The club will have the assistance of a large orchestra recruited from the symphony forces. The performance will be under the able direction of Albino Gorno, with Joseph O'Meara, also of the College of Music faculty, in charge of the stage.

The Orpheus Club received an ovation on the occasion of its first concert this season, December 7, at Memorial Hall. This club is in its twentieth season and has a membership of sixty talented amateurs. Edwin W. Glover, a well known choral leader and pianist, is the conductor. The program was very good. Arthur Middleton, baritone soloist, is an artist Cincinnati would be glad to welcome again. His singing of Schubert's "Am Meer" was delightful. He really and truly pronounces his words instead of mouthing them.

The Chicago Grand Opera Company gave one performance of "Lucia" at Music Hall, December 11, with Madame Tetrassini in the title role. JESSIE PARTLON TYREE.

COLUMBUS MUSIC:

COLUMBUS, Ohio, December 8, 1911.

The Cincinnati Symphony Orchestra gave its first concert in Columbus (for this season), Friday evening, December 1. The orchestra was larger than on previous visits, and the program a very attractive one, holding Brahms' first symphony, Grieg's piano concerto, played brilliantly by Olga Samaroff-Stokowski, and the "Tannhäuser" overture. The audience was enthusiastic.

An evening of real pleasure was given by John Goodall, violinist, and Frank Murphy, pianist, Wednesday evening, December 6, in the Public Library Auditorium. The audience, which was a capacity one, listened to three violin and piano sonatas—Sonata, G minor, No. 4, Tartini; sonata, D major, No. 4, Handel; sonata, D major, No. 1, op. 12, Beethoven—played with beautiful tone, splendid technique, and fine style. The ensemble was uncommonly good at all times. This was the first of a series of sonata evenings these admirable musicians expect to give to Columbus. Mr. Goodall came home from Berlin a year ago, where he was for several years a student of Spiering and Press, of the Brussels school, and later of Suchy, of the Sevcik school of violin playing. Mr. Murphy is a pupil of Rudolph Ganz, and one of the busy Columbus teachers. Mr. Goodall is head of the violin department of the Wallace Conservatory.

Cecil Fanning, accompanied by H. B. Turpin, will give a song recital in First Methodist Church, December 30. This is an annual event, and eagerly anticipated by Mr. Fanning's host of admirers in Columbus.

The pupils of Frances G. Williams (an exponent of the Carrie Louise Dunning system of piano playing) have organized themselves into a studio music club, with Gretchen Morgan, president; Corinne Putnam, vice president, and Helen Horr, of Urbana, secretary. This club holds its meetings on the second Saturday of each month.

The Women's Music Club presents Caroline Mihr-Hardy, dramatic soprano, and Henriette Bach, violinist, both artists accompanied by Mary Eckhardt Born, Tuesday evening, December 12. The program is both attractive and interesting.

Mr. and Mrs. C. Christian Born will entertain Caroline Mihr-Hardy while she is in the city, receiving their friends on Wednesday evening to meet this distinguished artist. An address by Amalie Hanstein on "The Develop-

ment of Music in Germany" will be given on this evening, and Mrs. Hardy may sing some German songs.

Helen Wood Lathrop, soprano, has been appointed director of music of the Girls' Industrial School, near Delaware, Ohio. Miss Lathrop was the director of vocal and piano music at the Kamehameha School for Girls in Honolulu, H. I., for one year, and has had considerable experience in private teaching. Miss Lathrop has been one of the most prominent among the younger set of singers.

Paulo Gruppe, cellist, and Elizabeth Thompson Wilson, contralto, will give a joint recital under the auspices of the Women's Music Club, Tuesday evening, January 23.

The Girls' Music Club gave an enjoyable recital Saturday afternoon in the Public Library Auditorium. Harold Davidson, a splendid young pupil of Lucille Pollard Carroll, was a guest of the club, and Emily Church Benham was the artist of the day. Miss Benham played, as she always does, in a thoroughly artistic and satisfying style. Miss Benham is one of the competent instructors of the Wallace Conservatory.

Samuel Richard Gaines, who came to Columbus last spring from Boston, opening a studio at 26 South Third street, for instruction in the art of singing, has been engaged as organist at Broad Street Presbyterian Church, succeeding Bertha Young Montgomery, who has removed to Newark, Ohio. Mr. Gaines has made a very good impression in Columbus, and has already many of the most prominent among Columbus singers enrolled among his pupils. Mrs. Gaines (Charlotte Miller) instructs the pupils in French diction, and is herself a genuinely artistic singer. Mr. and Mrs. Gaines give delightful recitals, Mr. Gaines, a baritone and accompanist, and Mrs. Gaines, a charming lyric soprano.

ELLA MAY SMITH.

The Russian Trio Musicales.

The second concert in the series of private musicales by the Russian Trio took place last Sunday afternoon at the residence of Mrs. E. S. Ullman in West Eighty-sixth street, New York City, before a large assemblage of earnest music lovers.

The program opened with the Mozart trio No. 5, followed by a piano solo, "Venezia e Napoli," of Liszt, artistically played by Eugene Bernstein. The third number on the program was the Arensky trio, op. 32.

The artists composing the Russian Trio are Eugene Bernstein, pianist; Michel Bernstein, violinist, and Arthur Bernstein, cellist. The trio plays with splendid precision and its artistic endeavors deserve the recognition which the organization is receiving.

The third concert will be given on the afternoon of January 14 at the home of Mrs. Henry Zuckerman.

Klibansky's Activity.

Sergei Klibansky's season began well, with new pupils as well as those of last season, combining to make a large class, for the work done by this master-teacher was recognized at once. The German press tells of the success of an artist-pupil of his, who studied three years with him, making her first appearance in Lübeck, as "The Goose-girl" in "Königskinder." THE MUSICAL COURIER soon will publish a recent picture of Mr. Klibansky, for there is much interest in the man, his singing and his work as teacher.

Large Audience Hears Kraft.

Edwin Arthur Kraft, the well known Cleveland organist, gave a recital on December 5 at the First Methodist Church, Birmingham, Ala., under the auspices of the Music Study Club. The seating capacity of the building was taxed to its capacity and all the seats were filled before the time for beginning. The local papers praised Mr. Kraft's work and complimented the club for having presented so splendid an artist.

Mrs. Merritt-Cochran in Springfield.

Today (Wednesday), December 13, Alice Merritt-Cochran, the soprano, fills a return engagement with the Orpheus Club, of Springfield, Mass. This is the singer's third appearance with this organization, which is directed by John J. Bishop. Mrs. Cochran has had recent appearances with the Apollo Club in Pittsburgh, Pa.; with the Washington (D. C.) Saengerbund, and with the Evanston (Ill.) Musical Club.

Sarlabous Reception.

Dr. and Madame Sarlabous gave a reception at their residence, West Seventy-eighth street, New York City, Saturday evening last to Señora Quintero, the Spanish pianist. Among the guests were Madame Jomelli, Madame Flahaut, Señor de Segurrola, Mr. and Mrs. Alphonso Sterns, Jeanne Franko, Nicholas Hemance and Louis Blumenberg.

MacDowell Chorus Gives Liszt's Oratorio, "The Legend of St. Elizabeth."

In all probability if Liszt had not had so many irons in the fire and had confined his attention to choral works in particular, his "Legend of St. Elizabeth" would have been more truly an oratorio. As it is, it is part oratorio, part opera, partly devotional, partly dramatic, often mystic, often realistic. It is a work that has had far greater success on the operatic stages at Munich, Weimar, Hanover, Leipzig and elsewhere than it has ever achieved in the concert room. This criticism refers to the style, however, and not to the intrinsic value of the music. Of that there can be no question. The prelude, constructed entirely on the old liturgical theme, "Quasi stella matutina," is one of the most delightful movements in existence. The music of the rose miracle, too, is a marvel of beauty. Then the Crusaders' march, founded on an old Gregorian phrase, and the employment of a striking Hungarian theme also make this work unusually effective from a purely musical point of view.

The performance of this work by the MacDowell chorus under the direction of Kurt Schindler in Carnegie Hall on Monday evening, December 11, was a worthy one from which a stranger to the work could get an excellent idea of its many merits. The audience frequently manifested its pleasure over the work done by the chorus in applauding until the chorus rose to acknowledge the well deserved applause. The conductor, who made up in musical effectiveness for what he lacked in grace of gesture, had his forces well in hand, even though his performers included the New York Philharmonic Orchestra fresh from the hands of Strinsky. The vocal soloists were:

St. Elizabeth Gertrude Rennyson
Soprano.

Landgravine Sophie Rosalie Wirthlin
Contralto.
Landgrave Ludwig Clarence Whitehill
The Hungarian Magnate. }
Baritone.
Landgrave Herman Robert Blass
The Seneschal
Emperor Frederick II. }
Basso.

The Child Elizabeth Ethel Pettit
The Child Ludwig Sonja Medvev

The greater part of the work fell on Gertrude Rennyson and Clarence Whitehill, who gave entire satisfaction in the lyrical parts as well as in the passionate and declamatory recitatives. Both the soprano and the baritone seemed especially fitted for this particular music, and it may readily be doubted if Liszt ever heard a more intelligent rendering of the music of these two parts. The comparatively small role allotted to the bass soloist in this work made one regret that Robert Blass had not more to do. His delivery of the opening phrases of the oratorio was impressive. The contralto likewise pleased her audience, if applause is a criterion. It seemed a pity that Liszt had not given her more to sing, but, of course, the story did not permit it. Rosalie Wirthlin made the most of her opportunities. The fresh, young voices of Ethel Pettit and Sonja Medvev, in the very little they had, were very pleasing.

Kurt Schindler displayed baton ability of an unusually brilliant kind and proved that he had assimilated the "St. Elizabeth" score in every detail of its religious, poetical and musical significance. A wealth of dynamic and interpretative nuances testified to Schindler's resourcefulness and thoroughness as a musician.

DRESDEN

DRESDEN BUREAU OF THE MUSICAL COURIER.]
EISENSTUCKER, 16, November 22, 1911.

Two appearances here in the third week of October were of the very highest importance among the concerts of reproductive artists. I refer to the farewell concert of Julia Culp, previous to her leaving for her American tournee, and the first appearance, after long absence, of Geheimrath Prof. Willy Burmeister. These two it is most appropriate to mention together, because they both represent the acme of art, while both possess those two great attributes, power and restraint, which raise them to the first rank and make their concerts of inestimable value. Both Culp and Burmeister are gifted with the divine afflatus in interpretation, with superb repose and control, capacity for self repression and effacement, when necessary, and a deep sense of the dignity of art. Those are qualities beautiful and above price.

Of another genre and yet equally apart and powerful in his style is the really wonderful Troubadour of modern times, the Swedish singer, Sven Scholander. Crowds went to his concerts here to enjoy his exhibitions of sustained power, depth of emotion and sentiment, and faithful portrayal of every mood and fancy. His attractive daughter Lisa, while not equal to her father, is nevertheless a very acceptable and valuable assistant.

Though the concert of Severin Eisenberger was ill attended, those present enjoyed an elaborate feast of good things, for Eisenberger was in his best form and the press spoke glowingly of him the following day.

Other concerts of more or less success were those of Ilse Veda Duttlinger, and the Hannoverscher Männer Gesang Verein, under the leadership of Prof. Josef Fritschen. The Verein achieved a triumph here, and belongs to the best of such choral unions.

The Bach concert of Alfred Sittard, the last, unfortunately, which we are to have before his departure for Hamburg, proved in every sense a memorable event. Sittard was, in fact, in his best form, while I cannot remember ever having heard Helga Petri (daughter of the Konzert-Meister Petri) with so much complete satisfaction as on this occasion. Her voice has gained in quality, warmth, and resonance, while exquisite noblesse stamped all she did. She received sympathetic and excellent assistance from the alto, Frl. Maria Philippi, who possesses a warm, dark colored alto. Needless to say, Hans

Rüdiger shone on this occasion, as he always does (so wholly en rapport is he with the works of church composers), and almost the same could be said of the basso, Zottmayer. Several cantatas, three-organ chorals, and Bach's prelude and fugue in C minor, formed the program. In the fifth number, Dr. Schnorr von Carolsfeld



MASCAGNI PLAYING FOR PUPILS AND COLLEAGUES.

presided at the organ; Prof. Max Seiffert played the cembalo, the orchestra being that of the Allgemeiner Musikverein, which showed, by the way, some improvement in intonation.

In the concert of Frl. Emmy Rhode (a former pupil of Richard Burmeister) and Frau Pepper Schöring, we had some opportunity again to judge of local talent. To the discriminating critic it must have been apparent that Frl. Rhode is an unusually talented pianist, and one who has gained enormously in warmth and breadth since first heard here. Possessed of large technical prowess, she completely captured her audience. There is, however, some room for improvement in finesse and finish, those last fine touches that constitute the "polish" of piano manners. But in this respect I feel confident that it is merely a matter of growth and development, or of more attention to finer detail and outline. Frau Pepper Schöring shows about the same qualities that I noticed before; she has a voice of warm and sympathetic timbre, dark in color, and of considerable resonance so far as the lower notes are concerned. Also she shows much musical understanding of her songs, even if now and then she is

hampered apparently in giving out what she evidently possesses inwardly.

In the benefit concert given for H. Hartung, the blind organist and pianist, some interesting artists were heard beside the concert giver, who under the limitations imposed by misfortune should receive a place of honor maintained in spite of insuperable difficulties. I refer especially to the very young cellist, Herr Kühle, who displays astonishing and unusual command of his instrument, playing with much artistic understanding the Saint-Saëns concerto, several smaller pieces, and a difficult work by Richard Strauss. Frau Pagenstecher de Sauset revealed all her usual musical and vocal qualities, particularly excellent schooling, and warmth and power in interpretation.

Michael Zadora's yearly appearances are characterized with a marked advance in artistry and pianism. Of unusually brilliant technical prowess and of great clearness in delivery, he is an excellent example to follow so far as brilliant pianism is concerned. A deeper note, poetic sensibilities, and the rich warm blood of the temperamental artist are not yet his in super abundance, but on the whole he is an indisputably gifted concert artist, far beyond the ordinary. Brilliant and clear, his interpretations are still a little cold and frosty, though of unusual mastery in all the technical details. Doubtless an inspirational awakening will some day arouse this gifted pianist to greater interpretative power so far as the poetic and psychological sides of his art are concerned.

Marie Alberti again delighted her audience on Wednesday with some splendid examples of her interesting art, which after all is not so much with her a question of vocalism, as it is of delineation and interpretation. Her first is that of "Gestaltung," and she enters into the musical content of her songs with deep penetration, and earnest desire to bring out of them every last drop of musical thought and poetic meaning. For her style, the songs of Liszt, to which the whole program was devoted, were particularly adapted. She was aided in her difficult task by the especially fine accompaniments of Rudolf Zwirnscher. An accompanist of this sort in the songs of Liszt (where the piano has so large a voice) is especially valuable.

Pianist Emil Klinger, of the Dresden Conservatory (Hochschule), is one who shows constant progress, and hence makes increasingly higher claims to recognition. Always possessed of excellent technical acquirements, he now registers an immense gain in general execution and interpretation. This was most clearly evident from his interesting reproduction of the Schubert sonata in A minor. The liking he has, however, for strong contrasts in light and shade, which suited this work to a degree, was not so appropriate to the Brahms sonata in F minor, where all the pianissimo parts were exaggerated to almost the verge of absurdity, and in the end, the attempt the pianist evidently was making to invest the interpretation with sentiment, resulted in something very dangerously near to sentimentality. This work requires, before everything, sane manliness, strong virility and the depth that proceeds from fine sentiment. In every other respect, however, Klinger made his interpretation impressive and effective, while his Liszt numbers were a surprising contrast in just this force and virility.

E. POTTER FRISSELL.

Laura Morrill's Musicales.

Laura E. Morrill's studio musicale Thursday evening of last week attracted a fine company to Mrs. Morrill's studio-residence in the Hotel Chelsea, West Twenty-third street, New York. The pupils participating in the program were Winifred Mason, soprano; Anna Lee Smith, soprano; Florence Chapman, soprano; Clarence C. Bawden, tenor; Russell Bliss, baritone; Lawrence Paetzold, baritone. There was much variety in the songs and arias chosen from the works of Verdi, Handel, Bellini, Grieg, Brahms, Massenet, Mozart, Homer, Ware, Chadwick, MacFayden, Rogers, Gaul, Gilberte and Prothero. Mrs. T. F. Fleming, violinist, and Charles Gilbert Spross, pianist, assisted in a well rounded and charming musical evening. Mrs. Morrill's musicales always reveal that her teaching brings good results. Good tone production and artistic style were indicated in the smaller as well as larger offerings last Thursday night. Other evenings will follow during the winter.

Max Jacobs String Quartet.

Tuesday evening, December 19, is the date set for the first concert of the Max Jacobs String Quartet, Hotel Astor, Broadway and Forty-fourth street, New York. This will be the program, Irwin E. Hassell, pianist, assisting:

Quartet, op. 18, No. 2 Beethoven
Suite for violin and piano, op. 44 Eduard Schmitt
Quartet No. 2 Borodin

BOSTON SYMPHONY ORCHESTRA CONCERTS.

Thursday evening, December 7, and Saturday afternoon, December 9, the Boston Symphony Orchestra, under Max Fiedler, was heard in Carnegie Hall, New York, in two interesting programs, comprising an overture to "Lodoiska" by Cherubini, the fourth symphony by Brahms, Saint-Saëns' B minor concerto for violin and orchestra, Tchaikowsky's "Romeo and Juliet" overture—all on Thursday; Rimsky-Korsakoff's symphonic suite, "Scheherazade," Bruch's Scottish fantasia for violin and orchestra, and Brahms' "Academic Festival Overture," on Saturday. Kathleen Parlow was the soloist at both concerts.

It is a pity that such a magnificent orchestral body as the Bostonians are hampered by a dry and old fashioned leader, who has no regard for the emotional and intellectual qualities of the works he interprets. The conductor of the Boston Orchestra should be more than a time beater who drills his players as a corporal drills his soldiers. It is indeed no pleasure to enumerate his many shortcomings in rhythm, in conception, and in the many musical details wherein he fails. Before all things, lack of refinement is disagreeably noticeable in his readings. One cannot expect every conductor to be possessed of extraordinary individuality, originality and personal magnetism, for such qualities cannot be acquired through study, but must be present as a gift from nature. Conductors of that kind may be rare, but they exist, and the high rank of the Boston Symphony Orchestra justifies the demand for a leader equal to this incomparable body of players. Besides, Boston certainly can afford to summon the greatest of European conductors.

Fiedler, as has been said, lacks in musical refinement; he is unmodern, does not show a thorough knowledge of the compositions he conducts, and is not able at all times to establish correct tonal balance between the strings, woodwind, and the brasses.

Fiedler was at his worst in the Brahms symphony. The idyllic motive of the first movement appeared hard and common; the bold character of the second theme was entirely missed. Without the effective contrast in these two themes, the movement lost much of its charm and sounded monotonous. The beautiful second movement, adagio, in 6-8, was given allegretto, like a menuet. The sweet and enchanting melodies of this movement, which should die away as in twilight, received an interpretation suggesting a country dance. Fiedler succeeded somewhat better in the third movement, whose robust humor seemed to agree with him. The tonal balance was often lost in the last movement, where the brass continually drowned the contrapuntal embellishments of the strings and woodwind. In Brahms' compositions nothing is insignificant; but it requires a good ear to balance the tonal dynamics of the different groups so that the fine texture of the composition shall appear clear and transparent, and not cloudy and muddy. In the performance of last Thursday, Brahms' masterwork, which has gained with every year in popularity despite its intimate and abstruse character, did not disclose all its beauty and greatness. But even a mediocre performance cannot quite conceal the masterful symphonic invention, the sovereignty and control of all secrets in counterpoint, harmony and orchestration, the logical development combined with abandon and fantasy—virtues in which Brahms is unsurpassed and even unapproached by any one of the modern composers.

The interpretation of Cherubini's "Lodoiska" overture was entirely too heavy; the allegro seemed slow and dragged. Although this overture cannot be regarded as one of the best creations of Cherubini, it shows everywhere mastership in form and development and dignified seriousness in its conception. In Cherubini we find amalgamated Italian, French and German influences, yet he presents himself as an original and accomplished master, whom we recognize as such in every one of his works. But, in spite of the respect he elicits, his music leaves us cold; does not touch our hearts. There is a want of sensually beautiful, warm, enjoyable and cheerful melodies. Ferdinand Hiller, whose centenary occurred at the same time with that of Liszt, and who was almost entirely and undeservedly ignored, gives the best description of Cherubini, whom he knew personally: "I did not find in his (Cherubini's) character anything of overwhelming or conquering vigor of emotion. Perfect and honest in all respects, naively kind-hearted, everything he spoke or did showed a certain austerity. He never made any attempt to please, either with his personality or with his music." If a composition of such character is rendered with lack of animation and spirit, as it was by Fiedler, the work is bound to lose considerably, and its merits cannot be fully appreciated.

Even in the accompaniment of the violin concertos the conductor lost control over the orchestral dynamics, for the solis often were drowned and the finesse of the so-

loist lost. The Saint-Saëns B minor concerto for violin and orchestra, a composition full of esprit and sparkling vitality, never deep or lofty, but never tiresome, and Bruch's fantasia on Scottish folk melodies, were rendered by Kathleen Parlow with indescribable charm, temperament and fascinating virtuosity. So much has been said already about Miss Parlow's superiority, her genuine musical talent, her wonderful technical skill and her pronounced individuality, that nothing could be added which would be new. It seemed, however, as if she was not in the best humor on Thursday, judging from the rather grim expression of her face and the passion with which she sounded some of the softer moods of the second movement of the Saint-Saëns concerto. Also she appeared to show some fatigue in the more taxing parts of the Bruch fantasia. Such little blemishes, though, could not lessen the remarkable impression she made. She was tumultuously applauded and recalled many times.

In the brutal effects of Tchaikowsky's "Romeo and Juliet" overture Fiedler was at home, especially in the wild B minor allegro with its Russian humor and its heavy, unrhythmic strokes, reminding of a lashing with the knout. The artist of the tympani excelled here in a "striking" manner. But does this music show any similarity with the characters of Romeo or Juliet as they live in our fancy? After hearing Tchaikowsky's "Romeo and Juliet," Berlioz's composition of the same subject seems noble and sublime. Another Russian composer, Rimsky-Korsakoff, officer of the Russian army, was represented with his symphonic suite, "Scheherazade," in which he attempts to illustrate musically some events of "The Thousand and One Nights." It is lucky that the composer favored us only with four nights. He makes us acquainted with the darkest and most untidy corner of the Orient. The composition is a conglomeration of insipid phrases, endlessly repeated and enveloped in a succession of minor harmonies which furnish the Oriental color. These phrases are divided among the different soloists of the orchestra, giving them a splendid opportunity to display their virtuosity, and it is needless to state that all the players of the orchestra covered themselves with glory. The violin is especially considered, and sometimes "Scheherazade" sounded like a concerto for that instrument. Anton Witte had an excellent opportunity to unfold not only his virtuosity, but also his refined taste and genuine musicianship, which elevated and almost ennobled his insipid part. A composition of this kind gives full scope to many liberties in rhythm, in dynamic accents, etc., but Mr. Fiedler did not take advantage of the opportunity. He allowed himself very few deviations from a strict, metronomelike tempo. The result was that the weakness of the composition became more obvious and disconcerting.

One left the concert sad and with thoughts of what great and glorious achievements might be had from this magnificent orchestra if directed by a really inspired conductor.

Kronold's Many Engagements.

Hans Kronold gave a most successful concert for the benefit of the Lutheran Hospital at the Astor Hotel, New York, November 6. November 8 he played at the Mervin wedding at All Angels' Church, where the most prominent society people assembled. November 10 he played at the musicale for the Home for Crippled Children. November 11, at the invitation of the German Press Club, Mr. Kronold played with success at the jubilee of this organization, receiving the most flattering notices in the various German papers. November 14 Mr. Kronold played at the Women's Club in Orange and was recalled six times. The management of this concert decided to repeat this program in various cities owing to the success of the Russian pieces. November 19 Mr. Kronold played before a very critical downtown audience (educational concerts) with pronounced success. November 19 he made his second appearance this season at Miss Spence's school. November 23 he played at the second concert of the Arlington Choral Society, Arlington, N. J., after having played at the first concert of this excellent chorus with great success. His appearance this season elicited an ovation and he was obliged to give several encores, after repeated recalls.

December 8 Mr. Kronold conducted an orchestra at the reception given by the Canadian Club, when the British Ambassador and other men of high rank were present. December 10 he was the soloist at the first concert given by the Washington Philharmonic Orchestra at the Belasco Theater, playing with orchestra the concertstück by Max Bruch and the fantasia by Servais, "Le Désir." December 15 he will play in Newburgh, N. Y. December 17 he will play at the Brooklyn Academy of Music in a concert with Madame Rappold. The "Arion" will also appear at this

concert. Mr. Kronold has just made arrangements to appear before the Mozart and Rubinstein Clubs of New York. December 18 Mr. Kronold will conduct an orchestra at the reception given to Andrew Carnegie at the Engineers Club of New York, when he will play several cello soli.

Mr. Kronold announces his cello recital for March 11 and his composition recital for March 18, at Carnegie Chamber Music Hall. The four programs at the Plaza Hotel in January and February (benefit of Crippled Children's Home) are to be under the direction of Mr. Kronold. The New York Symphony Orchestra, Pasquale Amato (of the Metropolitan Opera), Mr. Kronold and several other prominent artists will appear on these mornings.

MUSIC IN LOS ANGELES.

LOS ANGELES, Cal., December 4, 1911.

Gertrude Cohen, the talented young pianist who went to Germany a few years ago to study, was warmly welcomed by the Los Angeles musical fraternity on the occasion of her recital last Tuesday. Miss Cohen may be counted today among the very few child prodigies who have become artists in the true sense. The following program revealed the pianist's magnificent technique, probably excelling in the rendition of Bach and Liszt numbers: Fantasie and fugue, D minor, Bach; fantasia, C minor, Mozart; thirty-two variations, C minor, Beethoven; scherzo, B minor, nocturne, D flat major, ballade, A flat, Chopin; rhapsodie, G minor, Brahms; "Clair de Lune," "Jardins sous la Pluie," Debussy; "Etude Heroique," Leschetizky; rhapsodie No. 8, Liszt.

W. N. Tiffany, a pleasing soprano, was heard at a concert given by the Friday Morning Club. The lady controls her tones with rare knowledge, therefore producing excellent effects. An aria from Massenet's "Herodiade" and other numbers from Grieg and Debussy were well interpreted.

Anthony Carlson, basso of the Los Angeles College of Music's faculty, gave a recital at the Gamut Club auditorium. Besides singing several classic and romantic songs of different nationalities, he interpreted four new songs by his colleague, Vernon Spencer, the composer being at the piano. The audience warmly applauded these new songs, which are striking for their harmonic modernity rather than for their melodic vein.

Estelle Dreyfus, the well known local alto, rendered before the Amphion Club another of her interesting programs, consisting of gypsy songs. Dvorák was the most conspicuous composer for the occasion. The lady's intelligence and temperament were again revealed and admired.

Julius V. Seyler, who recently came to Los Angeles to reside, gave an introductory recital, at which he showed himself to be a pianist of strong caliber. He exhibited admirable qualities, and Los Angeles is indeed proud to number him among her best pianists. His program included selections from Bach, Schumann, Chopin, Moszkowski, Chaminade and Platt.

Percy Shaul-Hallett, organist and choirmaster at All Saints' Church, recently gave a most successful organ recital. His manipulations of registers shows a strong tendency toward orchestral effects. The program was: Bach's double fugue in C minor and "Mein Glaubiges Herze Frohlocke"; John Stanley's allegro in D minor; Handel's "The Organ Song" and march from the overture of the "Occasional Oratorio"; Pearce's prelude, "Angelus" and "Virginem"; Wiegand's "Pastorale"; Wheelock's "Canzona" and "Meditation," and Henry Smart's "Festive March."

Mabelle Lewis Case, pianist, director of the Columbia College of Music, is preparing a program of instrumental and vocal numbers for the Cosmos Club for next week. The following members of the faculty will appear: Christine Batelle, Elsa Crosser and Romana Rollins Wyllie.

The proposed concert by the faculty of the Von Stein Academy of Music is arousing a great deal of interest. The principal numbers will be the Beethoven septet (never heard here before), which will be performed by Wenzel Kopta, violin; Rudolph Kopp, viola; Earl Bright, cello; J. Musso, contrabasso; A. Parmegiani, clarinet; Heinrich von Stein and Thomas Frederick Freeman, first piano; William Taylor Spangler and Oscar Rabach, second piano; French horn and bassoon. The Bach concerto for two violins, some piano solos by Lillian Adams and vocal numbers by Adelina Lebegott are included in the list.

Manager L. E. Behymer announces a season of modern operas to be given here in April by the Boston Opera Company under the direction of Henry Russell. It is easy to predict a rousing success.

RICHARD LUCCHESI.

PHILADELPHIA

PHILADELPHIA, Pa., December 10, 1911.

The Philadelphia Orchestra, Carl Pohlig, conductor, gave its ninth pair of concerts in the Academy of Music on Friday afternoon, December 8, and Saturday evening, December 9. The program follows:

Overture, A Midsummer Night's Dream.....Mendelssohn
Symphony, Manfred, op. 58 (after Byron's dramatic poem).....Tchaikovsky
Symphonic poem, Le Rouet d'Omphale, op. 31.....Saint-Saëns
Symphonic poem, On the Banks of the Moldau.....Smetana
Spanish Caprice, op. 34.....Rimsky-Korsakow

In this purely orchestral program Mr. Pohlig and his men again seemed in perfect sympathy with the composers. The varying moods of each movement in the symphony were brought out with breadth and distinction, the opening melody of the third movement being especially well played. The lighter numbers of the program were represented by the Mendelssohn overture "A Midsummer Night's Dream" and by the French and Bohemian school in symphonic poems by Saint-Saëns and Smetana, both of which were charming because of their dainty characteristic and facile rendering. The last number—"Spanish Caprice," by Rimsky-Korsakow—was pleasing because of its martial characteristic. The entire program was a rich musical treat. At the next pair of concerts Vladimir de Pachman will be the soloist.

The Metropolitan Opera Company was obliged to cancel the performance of "Parsifal" on Tuesday evening, November 5, on account of Madame Fremstad's illness, and with the following cast presented "Götterdämmerung" with Gadski, Fornia, Sparkes, Wickham, Alten, Burrian, Weil, Griswold, and Alfred Hertz, conductor. The large audience was thrilled with Gadski's dramatic and authoritative interpretation of the part of Brünnhilde. The entire performance was striking and judiciously cut. The next performance will be Thuille's "Lobetanz" (first time in Philadelphia), with Gadski, Sparkes, Case, Jadowlker, Hinshaw, Witherspoon, Alfred Hertz, conductor.

The magnificent Boston Symphony Orchestra, Max Fiedler, conductor, gave its second concert of this season in the Academy of Music on Monday, December 4. Kathleen Parlow, the famous violinist, was the soloist. The following program was given:

Symphonic suite, Scheherazade.....Rimsky-Korsakow
Fantasia on Scottish airs, for violin and orchestra.....Kathleen Parlow
Brahms' Academic Festival Overture.

The large audience was as enthusiastic over the superb work of the wonderful orchestra as over Miss Parlow in her masterful rendering of the Bruch concerto. Miss Parlow's art is incomparable.

The Philadelphia Orchestra gave a concert in Wilmington, Del., on Monday evening, December 5, before a very enthusiastic audience. Carl Pohlig conducted. The soloist was Pasquale Tallero, pianist. The program included Saint-Saëns' "Phaeton," and the Kalinnikow symphony, which was played at the second pair of concerts this season in Philadelphia. Pasquale Tallero played the Schumann concerto, and for an encore, Liszt's "Liebestraum."

At St. James' Church on December 17, at 4:30 o'clock, there will be an annual commemoration service for the First Troop, Philadelphia City Cavalry. George Washington, first president United States, died December 14, 1799. The service will be under the direction of S. Wesley Sears, organist and choirmaster. In addition to the organ, the boy choir will be accompanied by brass instruments and tympani.

The Philadelphia Music Teachers' Association, James Francis Cooke, president, held a special meeting Wednesday evening, December 6, at Estey Hall. There was a large attendance, and much interest expressed in the general growth of music in Philadelphia. Leading teachers of voice, piano, organ and orchestra made brief remarks on the special advantage of Philadelphia, and the sentiment seemed strong that Philadelphia had entered a new era of musical activity, and suggestions were made as to the best way to promote its interests in America. In 1899 THE MUSICAL COURIER published an excellent National Issue, in which the advantage of Philadelphia was presented as never before or since. May we have it again?

The Hahn Quartet, assisted by Elizabeth Branjon, opened its series of concerts under the University Extension Course in Germantown on Wednesday, December

6, at the Auditorium. Miss Branjon sang the aria from the "Magic Flute" and a group of American songs.

Maud Morgan, the well known harpist of New York, and Ben Greet, gave a concert at the New Century Drawing Rooms, Tuesday evening, December 5. The program follows:

Harp—Autumn (from The Seasons).....John Thomas
Reading—Excerpts from Shakespeare's
Twelfth Night, The Tempest and The Merchant of Venice.
With harp accompaniment.

Harp—
A Fairy Legend.....Charles Oberthür
Lamento.....Alphonse Hasselmans
Masurka.....Edmund Schuecker
Reading—Selections from Shakespeare.

Harp—
Spring.....John Thomas
Bulgarian Gypsy Dance.....Parish Alvares
Reading—Humorous sketch.

Miss Morgan's selections were notable for their charm of composition, and revealed in equally charming style her high artistic attainments. She graciously responded to several encores. There was a fashionable audience, and the evening was a delightful one.

W. Dayton Wegefarth was tenor soloist at the Thanksgiving services held at the Northeast Manual Training School. Mr. Wegefarth has a beautiful tenor voice, and was most enthusiastically received. He responded to several encores, and W. Lane Hoffner was his accompanist.

Luther Conradi has issued invitations to a piano recital by his pupil, Letitia Radcliffe, Acorn Club, Wednesday afternoon, December 13. Miss Radcliffe's program is interesting, and includes Liszt's Hungarian fantasy, the orchestral part to be played on second piano by Mr. Conradi.

The Matinee Musical Club gave its third concert of the season Tuesday afternoon, December 5, in its club room, 1418 Walnut street. Harvey Watts gave a short lecture on Classical Oratoria. Selections from the oratorios were sung by Florence Hinkle, William H. Greene, Helen McNamee and other club members.

Viola Brodbeck, one of Philadelphia's most promising sopranos, and an artist pupil of Perley Dunn Aldrich, sang for the Handel Society of Collegeville, Pa., December 5, at its midwinter concert. She was so successful in Bruch's cantata, "Fair Ellen," and groups of songs that she was immediately engaged for the May Festival, when she will sing "The Children's Crusade."

MUSICAL CALENDAR FOR THE WEEK.

Theodore Thomas Orchestra, Academy of Music, Monday evening, December 11; Frederick Stock, conductor; soloist: Albert Spalding, violinist.

Song recital, Seldon Miller, Acorn Club, Monday afternoon; Susanna Dercum, contralto.

Grand opera, "Lobetanz," first time in Philadelphia, Metropolitan Opera House; Mmes. Gadski, Sparkes, Case, Messrs. Jadowlker, Hinshaw, Witherspoon, Ruyadell; conductor, Alfred Herz.

Piano recital, Letitia Radcliffe, Acorn Club, Wednesday afternoon, December 13.

Philadelphia Orchestra, Academy of Music, Friday afternoon, December 15; Carl Pohlig, conductor; soloist, Vladimir de Pachman, pianist.

Philadelphia Orchestra, Academy of Music, Saturday evening, December 16; Carl Pohlig, conductor; soloist, Vladimir de Pachman, pianist.

JENNIE LAMSON.

MUSICAL LINCOLN.

LINCOLN, Neb., December 9, 1911.

Albert Spalding, the noted violinist, will appear at the Oliver Theater the first of the year.

Arvid Samuelson has accepted the directorship of the Germania Singing Society, an organization of about thirty male voices.

The Children's Piano School, Eighteenth and A streets, under the management of Carrie W. Pettis and Lulu Lakin, is attracting considerable attention. There are seventy-five little girls and boys ranging from eight to fifteen years of age being taught to play the piano by means of the Fletcher-Kopp method. This school has the support and good will of all local musicians due to the careful and conscientious work carried on and the results produced.

Sidney Silber, of the University School of Music, will give a piano recital in the Temple Theater Monday, De-

cember 11. Helen Morris and Marie Allen, pupils of Mr. Silber, will give recitals before the students of the school and their friends December 14 and 19, respectively.

On the evening of December 16 Rudolph Ganz will give a piano recital in the University Temple under the auspices of the University School of Music artist course. Oscar Seagle will also appear in these courses about the middle of February.

J. Frank Frysinger, organist of the First Presbyterian Church, will be heard in an organ recital December 12. Mr. Frysinger recently came to Lincoln from Frederic, Md., where he directed the music in the Woman's College.

The Temple Orchestra, under the direction of Carl Frederic Steckelberg, soon will be heard in concert. Although this organization is largely made up of students it is doing remarkable work. The "Surprise" symphony of Haydn and the "Figaro" overture by Mozart are now in rehearsal.

Nellie Cave gave a piano recital, with marked success, before a large audience December 5 in the Temple Theater.

Harry Duboff, a young local violinist and pupil of Carl Frederic Steckelberg, has accepted a position with the Imperial String Quartet and will appear with this organization in the larger cities of the West and Northwest.

W. P. K.

Maude Klotz Wins Ovation.

Dr. Felix Jaeger, conductor of the Williamsburg Saengerbund, has been congratulated on the splendid program given in Brooklyn under his direction, Sunday evening, December 3. Maude Klotz, the popular young soprano, was the soloist of the occasion, and after her first number, the Page's song from "Les Huguenots," there was no question as to her standing with the large audience. At Dr. Jaeger's request she sang a little song called "Philosophy" that created a lot of merriment. When she appeared for her second group she was obliged to wait some time for the applause to subside before she could sing. She gave Liszt's "Lorelei," in which the pianissimo tones at the close were beautiful. In Ardit's "Il Bacio" her trills and brilliant crescendos were splendidly effective, while her ringing climax showed the clarity and volume of her voice to advantage. Owing to the length of the program, she at first refused to respond further, but so insistent was the demand for an encore that she gave Reichardt's "In the Time of Roses," and at its close received an ovation.

The Saengerbund showed the effect of Dr. Jaeger's masterful training in "Muttersprache," by Hegar, and "Wenn alle Brünnlein Fliessen," by Baldamus, being well supported by Schmidt's Orchestra.

The final number of the evening was a battle song, "Germanenzug," by the chorus and orchestra, with Miss Klotz and W. Janson, baritone, as soloists. Mr. Janson acquitted himself admirably, and Miss Klotz not only made a charming picture in the midst of the chorus, but scored heavily in her solos, and in the climax her powerful high B flat rang clear over the men's voices. So successful was her performance that Dr. Jaeger will repeat it later in the season on a larger scale.

Pizzarello Decorated by French Government.

Joseph Pizzarello, the well known New York vocal teacher, returned recently from Paris where he received from the French Government the title of "Officier d'Académie" in recognition of his work as an exponent of the French school. Mr. Pizzarello numbers among his pupils many who have gained prominence, among whom are Virginia Root, soprano soloist with Sousa and His Band on their tour of the world and who the press complimented highly; Mrs. D. F. Schaub, a successful choir and concert singer; Paul Petri, an American who has won praise in opera and concert; Leon Campagnola, tenor of the Paris Opera House and Monte Carlo Casino; Miss Th. Clement, a successful French dramatic singer at the Nice Opera.

Leon Rice Resting.

Leon Rice, tenor soloist at Trinity Chapel, New York, was obliged to abandon his concert dates for the past two weeks on account of illness. He has been resting at Clifton, N. J., and will return to his professional duties this week. His engagements embrace a series of concerts in New York and New Jersey which will keep him busy until after the New Year.

Harriet Bawden's Recital in Williamsport.

Harriet Bawden, the soprano, has been engaged to give a song recital at Williamsport, Pa., on January 11. Miss Bawden's popularity is growing rapidly, and it is well deserved. Her work is of the character that makes lasting friends for her, and her sincerity of purpose has won for her the admiration of critical music lovers.

The Adventures of
Don Keynote
with other events
worthy
of
mention



by Cervantes the Little

"If Sir Edward Elgar is a great man it is because he is a knight and a Spanish gentleman like Don Quixote and myself," said the indomitable Don Keynote to the representative of THE MUSICAL COURIER. "His birth and education in England have prevented him from acquiring that melodic charm and rhythmic grace of Spanish songs and dances, but the blood of an old Spanish family is in his veins. What is his flame, too, but the union and corruption of two words from Spain? I do not call them Spanish words, however, for the first word, El, is pure Arabic and dates from the Moorish occupation of my glorious land. The other word, Gar, is a remnant of the Latin Garumna, which has now become Garonne, the beautiful river that flows from the Spanish Pyrenees. El Garumna, therefore, is only the Arabic way of saying 'From Garonne,' which, of course, makes Spain the origin of the name.

Those barbarian Englishmen have knocked the syllables out of most of our fine Latin, Spanish and French words, and El Garumna suffered like the other words which the English stole to make up their mongrel mixture of a language. El Gar, or El Garumna, rather, belongs to the noble order of knighthood. I salute him.

Hail, Don El Garumna, worthy knight errant! You only require a course of Spanish dance and folksong to become as great a musician as you are as a knight!

Madame Nordica's Sunday Reception.

Madame Nordica, who in private life is Mrs. George W. Young, held a reception Sunday afternoon of this week at her New York residence, 8 West Ninth street, in honor of Mrs. John G. A. Leishman, wife of the United States Ambassador to Berlin, and Mrs. Leishman's daughter, the Countess de Gontaut-Biron. The prima donna hostess sang for her guests, and in the musical program was assisted by Myron W. Whitney, basso (who toured in concert with Madame Nordica this season); Blanche Duffield, soprano; Carrie Bridewell-Benedict, contralto, and Harry Ross, pianist.

Mrs. Carrie Jacoby's Work.

Carrie Jacoby, long known in New York as a pianist of keen musical insight and unflinching taste, has resumed her teaching at Carnegie Hall (Townsend Fellows' studio) and is meeting with success in guiding pupils along the right keyboard ways. Her instruction is especially valuable because of her long residence in the musical centers of Europe and her close association with many of the great pianists and composers of our day. Mrs. Jacoby is at present residing at 36 Grand avenue, Palisade Park, N. J., where pupils will also be accepted.

Josef Lhevinne a Midwinter Star.

Josef Lhevinne, the Russian pianist, who will be in New York during the midwinter season, will make a tour of fifty concerts under the management of Loudon G. Charlton. Mr. Lhevinne will play at some out of town concerts with the New York Philharmonic Society under the direction of Joseph Stransky. This will be Mr. Lhevinne's fifth American tour.

Eames-Gogorza for Hippodrome Concert

The Messrs. Schubert and R. E. Johnston have arranged with Frederic Shipman to present Emma Eames and Emilio de Gogorza at the New York Hippodrome, Sunday evening, December 31 (New Year's Eve). Popular prices will prevail and the indications are that the vast auditorium will be sold out. This will be the first appearance of these singers in New York this season.

Artists Coaching with Herzberg.

A number of violinists are coaching programs with Max Herzberg and several pianists are studying the art of accompanying, in which he specializes.

Mr. Herzberg is in demand as assistant to artists and will be seen frequently this season in that capacity. In January he will furnish the piano accompaniment for the Paulo Gruppe recital.

Local music lovers will be interested in the fact that the Savage Grand Opera Company will present Puccini's "Girl of the Golden West" at Fort Worth, Tex., on Christmas Day.

Clifford Lott's New York Recital.

Clifford Lott, an American baritone who is very popular in the Middle West and on the Pacific Coast, appeared before his first New York audience at the Belasco Theater Monday afternoon of this week. Mr. Lott is a friend and pupil of Herbert Witherspoon, basso of the Metropolitan Opera Company, and he likewise numbers many other celebrated artists among those interested in his career. Assisted at the piano by Mrs. Lott, the baritone gave the following program:

Hear Me, Ye Winds and Waves (Scipio).....	Handel
Vittoria.....	Carissimi
Creation Hymn.....	Beethoven
Am Meer.....	Schubert
Schoene Wiege Meiner Leiden.....	Schumann
Die Rose, Die Lilie.....	Schumann
Murmuring Zephyr.....	Jensen
Gewitternacht.....	Franz
Die Mainacht.....	Brahms
Traum! Borgen und Pfeil.....	Brahms
In der Dämmerung.....	Bechgaard
Boatman's Song.....	Sinding
Fuer Dich.....	Chase
Daheim.....	Kaun
The Butterfly.....	Waldo, Chase
The Cossack.....	Sidney Homer
The Eden Rose.....	Arthur Foote
Love Me, if I Live.....	Arthur Foote
Highland's Joy.....	William Stickles

The theater was filled by a distinguished audience in which there were representatives from the ranks of fashion as well as hosts from the musical world. Mr. and



CLIFFORD LOTT.

Mrs. Lott received a very friendly greeting when they appeared for the first group and before Mr. Lott reached Beethoven's noble "Creation Hymn" he had disclosed those qualities of voice and training which ought to establish any singer in the esteem of the critical. Mr. Lott's voice is a high, pure baritone, resonant in the medium and lower registers and sweet and flexible in the upper range. His distinct enunciation and dignity were marked in the opening Handel recitative and air. His singing of "Vittoria mio Core" gave more evidence of finished style, and in the Beethoven number the singer's interpretation was truly impressive.

By the rendition of the Schubert and Schumann lieder Mr. Lott showed himself well equipped in exacting essentials of lieder singing. Jensen's "Murmuring Zephyr" was sung in English, and it was English of the purest. Mr. Lott sounded the dramatic note in Franz's setting for "Gewitternacht," and then came the winning "Mainacht" of Brahms, delivered with beautiful legato. The "Borgen und Pfeil," of Brahms which followed had the manly ring demanded.

The third group opened with the song "In the Twilight" by the Dutch composer Bechgaard; this proved an agreeable selection, in fact so agreeable that one would gladly hear the song again. Sinding's "Boatman's Song" bore the spray of the waves, and Hugo Kaun's beautiful lied, "Daheim," was among the numbers redemanded.

The English songs aroused as much of a demonstration as the classics and the singer was closely followed to the close, when he was called back with enthusiasm and compelled to grant the final encore. For this he gave "To Anthea," by Hatton, a fervent romantic song. Mrs. Lott's accompaniments were thoroughly sympathetic and musical, her command of the piano is excellent from every

point of view, and she proved herself the loveliest of help-mates by the support she afforded the singer.

During the season Mr. Lott will be heard at other concerts in and around New York. He and Mrs. Lott have already made a host of friends.

OBITUARY

Edouardo Missiano.

Edouardo Missiano, a baritone who sang secondary roles at the Metropolitan Opera House, died suddenly of heart disease, Wednesday evening, at the home of his friend, Ciro Liguori, at 84 Sixth avenue, New York. Signor Missiano had been invited to dine at the Liguori apartment and while seated at the dinner table he became ill and passed away before the doctor arrived.

The deceased singer was an old friend of Caruso; both were born in Naples, and there is a romantic story back of the friends which shows what queer pranks are played by Fate. Missiano was a member of a once wealthy family in Naples when Caruso was still in his teens. Missiano was the first to discover Caruso's voice and bring him to a teacher. After the tenor became famous he revisited Naples five years ago and then learned that his former friend and benefactor had become poor. Through Caruso's influence Missiano received an engagement to sing minor parts at the Metropolitan. In Italy the baritone had made little reputation beyond what is expected of a singer who is a good amateur.

Missiano's remains were sent back to Naples on the steamer Duca d'Abruzzi, which sailed from New York last Saturday. The dead singer leaves a widow and three children in Naples.

FORT WORTH MUSIC.

FORT WORTH, TEX., November 30, 1911.

A Liszt memorial program was given at Byers' Opera House Sunday afternoon, November 26, under the auspices of the Harmony Club. The club was assisted by a number of prominent professionals, and an audience that filled the Opera House was generous in its appreciation of the program. S. S. Losh's rendition of the "Second Rhapsodie" was probably the best performance of this popular number ever given by a local pianist. In addition to being a singer of ability, Mr. Losh proved himself a master of the piano. Mrs. R. I. Merrill, soloist of the Harmony Club, sang "Die Loreley" most expressively, the sustained high G at the close being most artistically taken. Clarence Marshall sang "The Ancestral Tomb" and "The Fisher Boy," displaying a rich baritone voice of unusual power. Mrs. C. H. Zane-Cetti was warmly applauded for her fine rendition of "The Erl King," and Marian Douglas played with her accustomed artistry the "Sixth Rhapsodie." Clyde Whitlock, violinist, played the "Elegy" with a wealth of artistic feeling and expression, and Mr. and Mrs. George Weiler were heard in the "Hungarian Fantasia" for two pianos, which was a most glorious piece of work. These two accomplished pianists are becoming famous for their excellent double piano work. The Harmony Club sang the Angels' Chorus, "The Bonds are Fall'n," from "St. Elizabeth."

The musical faculty of Texas Christian University gave a recital during the past month to a large and appreciative audience. The faculty consists of Director F. Arthur Johnson, pianist; Lucy Ault, violinist; F. W. Cuprien, tenor, and Harold Techau, pianist. Mr. Johnson was heard to advantage in a Beethoven sonata, a beautiful group of MacDowell selections and several of his own compositions, which were very pleasing. Mr. Cuprien sang "Celeste Aida" in splendid voice, also a couple of Schumann numbers and "Persian Serenade," by Colyn. Miss Ault is a violinist of ability, and her name on a program is always a guarantee of enjoyment. She played the Bruch concerto, op. 26, with beautiful tone and keen musical intelligence. A group of Kreisler numbers brought much applause. Mr. Techau was the accomplished accompanist and added much to the general pleasure of the evening.

Music lovers of Fort Worth are indebted to Paul Palmer, the energetic secretary of the board of trade, for the pleasure of hearing the United States Marine Band in two concerts recently. The large Coliseum was completely filled for the night concert.

The writer recently had the pleasure of a personal interview with the distinguished American composer, Charles Wakefield Cadman, who was en route to Houston, where he gave his famous Indian Music Talks. He will return to Fort Worth in January, when he will give his delightful recital under the Harmony Club management.

J. F. R.

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B. SYLVANA **VOICE CULTURE**

CHICAGO

CHICAGO, ILL., December 9, 1933.

Albert Spalding, the noted violinist, was the soloist at the regular Friday afternoon and Saturday evening concert of the Theodore Thomas Orchestra this week. Mr. Spalding, who has been chosen to go East with the orchestra next week, played the Elgar concerto for violin, op. 61, which was heard in America for the first time on this occasion. Mr. Spalding draws from his instrument a clear tone, full of beauty, warmth and purity. His success was overwhelming, being recalled many times to acknowledge the applause of a delighted audience. He wisely refused to give an encore. As to the concerto itself the least said the best. It is written in the same vein that characterizes most of the work of this English composer, whose violin concerto does not add anything startling to the violin literature. Mr. Stock conducted all the numbers without a score and he, too, came in for a large part of the success of the afternoon.

A large audience was present at Music Hall last Friday evening, December 8, when a joint recital was given by Maud Powell, the famous violinist, and Arthur van Eweyk, bass-baritone. The main feature of the program was the new concertstueck, op. 84, in F sharp minor, by Bruck. This work has been fully analyzed by the European correspondents of THE MUSICAL COURIER. Only expressions of appreciation are to be registered for the splendid manner in which the new concerto was rendered by Maud Powell, who is supreme in her art. The audience was enthusiastic, and at the conclusion of the number she added as an encore one of the Hungarian dances of Brahms. Miss Powell's other selections consisted of "Preludium and Allegro," by Pugnani-Kreisler; Couperin-Powell's "La Fleurie," a Mozart rondo, Russian Cradle Song by Cui, the "Airs Russes" by Wieniawski, in all of which she scored heavily. Arthur van Eweyk, one of the foremost lieder singers of the present day, was heard in Schumann's "Greisengesang," "Sei Mir Gegruesst" and "Der Musensohn." In this group the artist revealed a beautiful bass-baritone voice, remarkably well placed and used. His interpretation of these numbers, as well as of Loewe's "Edward," "Requiem," by Sidney Homer, and "My Native Land," by Kaun, were most interesting. His diction is clear, his delivery exact and his enunciation is faultless. The recital was one of the best heard this sea-

son in Chicago, and it is to be hoped that Chicago will soon have the pleasure of hearing both Maud Powell and Mr. van Eweyk in a return engagement.

The Bush Temple Conservatory announces a students' recital in Bush Temple Recital Hall on Friday evening, December 15. The program will be given by Alice Baker, pianist; Vera Verbarg, violinist; Ella Kolar, contralto; Josepha Then, soprano, and Almeda Wadhams, accompanist.

The first concert of the Chicago Madrigal Club will take place at Music Hall, Thursday evening, December 14. The club is under the direction of David A. Clipping.

Kenneth M. Bradley, director of the Bush Temple Conservatory, delivered two lectures in Mishawaka last week—one before the High School and the other before the Woman's Club. Mr. Bradley is engaged for five more lectures before the club. The other dates are in January, March and April.

A large and enthusiastic meeting of graduates of the American Conservatory was held on November 28 to form a permanent Alumni Association. The following were elected officers: Karmena Joplin, president; Mrs. Emil W. Ritter, vice-president; Mrs. Walter Nieman, recording secretary; Tilla Marsh Lurton, corresponding secretary; Frank van Dusen, treasurer. The following were appointed as honorary vice-presidents, representing different States: Irene Lovette-Joiner, Andalusia, Ala.; Mrs. H. L. Denis, Little Rock, Ark.; Jessie Hood, Avalon, Cal.; Grace Walter, Idaho Springs, Col.; Nellie d'Norville, Washington, D. C.; Florence Phares, Eagle Lake, Fla.; May Morgan, Lincoln, Ill.; Una Clayton, Indianapolis, Ind.; Mrs. B. O. Marsh, Decorah, Ia.; Mrs. R. J. Whitfield, Fort Scott, Kan.; Tommy Lyle Waller, Morganfield, Ky.; Martha Hauser, Pontiac, Mich.; Christine Ostroot, Canton, S. Dak.; Clara Niolan, Meridian, Miss.; Olga Kuechler, Brunswick, Mo.; Ernestine Prouty, Helena, Mont.; Nora Neal, Clay Center, Kan.; Arthur Goranson, Jamestown, N. Y.; May Walker, Kenton, Ohio; Ethyl Watkins, Okmulgee, Okla.; William T. Gaskins, Cornwallis, Ore.; George Weiler, Fort Worth, Tex.; W. O. L. Robinson, Farmington, Utah; Rose Ireland, Seattle, Wash.; Melissa Osbourne, Darlington, Wis.

The violin department of the Bush Temple Conservatory is under the direction of Guy Woodard, who has a large class of talented students. Beside possessing the necessary talent for an artist and teacher Mr. Woodard has been fortunate in securing the unusual advantages of training under artists of wide reputation. His European study was followed under Emil Sauret, Charles Batus (who taught Maud Powell), and with Marteau, whose first assistant he was for some time. After a concert tour in Europe he served as concert master of the St. Paul Symphony Orchestra and the Chicago Symphony Orchestra. Together with the duties demanded by a large class of students and the increased number of concert engagements, Mr. Woodard is one of the busiest men in Chicago. The Bush Temple Conservatory is to be congratulated on having such a capable artist.

Willard Fitch and Charles Hutzler, professional pupils of Hanna Butler, have been engaged to sing for the Nike Club on December 15. Another professional pupil of Mrs. Butler, Harriet Gregg, will sing before the North End Woman's Club on December 12. Mrs. Butler has been very busy this season teaching at the Cosmopolitan School and appearing in concert and recital.

Ephra Vogelsang, soprano, is very busy this season furnishing programs for the elite of the society here and also

appearing on programs before prominent women's clubs of Chicago. Miss Vogelsang's class is reported to be large this season and her studios in the Fine Arts Building are the scene of social recitals.

The following letter has been received at this office from Albert Borroff:

MY DEAR SIRS—As a singer who wishes to see the largest measure of general benefit derived from the productions given by the Chicago Opera Company this year, I wish to call attention to one lesson which the opera may teach, one which is sadly needed in Chicago. We must learn to classify voices. As the situation is now, a lack of information on the subject causes various regrettable errors in judgment. A woman with a high voice is asked to sing any part that happens to be written for a soprano, regardless of the demands of the music, which may be for a light, lyric or a dramatic soprano. The same condition exists with other voices. The difference between a mezzo soprano and a contralto and between a baritone and a bass seems to be the last thing for consideration when choral societies engage their singers for an oratorio performance. This lesson of classification the opera will teach if we go to listen with our minds alert to accept the good with understanding judgment. The soprano who sings Marguerite in "Faust" will not be heard as Valentina in the "Huguenots"; the tenor who sings Walter in the "Meister-singer" will not sing Rudolph in "La Boheme," and so on. We have learned many lessons from our symphony orchestra, and now that our opera company appears to have become a permanent institution we may hope that the audience will note that the singers come in for proper classification. This understood, and the efforts of light sopranos to sing "Dich Theure Halle," and of heavy tenors wheezing through love ditties will be a thing of the past, short voices will be unknown, and we hope to be regarded as musician, as well as singers.

Very truly yours,

ALBERT BORROFF.

The Saturday afternoon recital of December 16, to be given by the American Conservatory, will include a trio for piano, violin and cello by Leo Sowerby, a musician fifteen years of age, possessing unusual gifts. It will be played by Gertrude Steinkraus, Albert Kline and Mr. Sowerby. Advanced pupils of Karleton Hackett and Henriot Levy will also take part in the program.

Sunday afternoon, December 3, Efreim Zimbalist, violinist, who, since his appearance with the Theodore Thomas Orchestra, has been called in this part of the country "the sensation of the season," made his first appearance in recital under the direction of F. Wight Neumann at the Studebaker Theater. The program was as follows:

Sonata, E major	Handel
Chaconne (for violin alone)	Bach
Suite in old style	E. Zimbalist
Prelude	
Stellene	
Menuet	
Largo	
Finale	
Serenade Melancolique	Tschaiowsky
Hungarian Dance, D minor	Brahms
Hungarian Dance, E minor	Brahms
Esmeralda	Drda
Hexentanz	Paganini

Glancing over the numbers on the program one would readily understand that this young Russian virtuoso is a deep thinker, a serious artist who does not want to electrify his hearers, but prefers to win them over by the catholicity of his selections. The young wizard of the violin played each number admirably. So much has been said about his remarkable technic, his wonderful tone, his admirable bowing, his poetic and temperamental reading that to analyze separately each number would only necessitate a repetition of superlatives. His success was overwhelming, and F. Wight Neumann announces a return engagement on Sunday afternoon, January 7.

The Lakeview Musical Society gave a concert Monday, December 4. The program was presented by Mary Wood Chase, pianist, and Luella Chilson Ohrman, soprano. Both artists won their customary success.

A Shakespeare program was given in the MacBurney studios on Friday evening, December 1, by Merle M. Meagley, bass baritone, and a professional pupil and assistant to Thomas N. MacBurney. Mr. Meagley, who was heard a year or so ago at one of the MacBurney recitals, shows marked improvement and sang with splendid understanding of the text and with good musicianship. Following the footsteps of his teacher this young artist's dic-

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tion is excellent and his work praiseworthy. The MacBurney studio recitals have been so far very interesting, and the standard of the work speaks well for this vocal teacher.

Clarence Whitehill, bass baritone, formerly of the Metropolitan Opera Company, and now with the Chicago-Philadelphia Opera Company, appeared before the Amateur Musical Club on Monday, December 4, at the Whitney Opera House. His program comprised selections by Schubert, Tchaikowsky, Bizet, Homer, Brahms, Wolf and Strauss. The large audience, which practically filled the Whitney Theater, was enthusiastic, and the recitalist's success was overwhelming.

Frederick Martin, bass, of New York, and Mabel Sharp Herdieu, soprano, as two solo artists engaged for the two performances of Handel's "Messiah" to be given in the Auditorium Theater by the Apollo Musical Club of three hundred singers on Friday evening, December 29 and Friday evening, January 5. The single sale of seats for both performances is reported by Carl D. Kinsey, secretary, to be exceptionally heavy. It is fully expected that "The Messiah" will be sung to two capacity audiences this year.

Edna Gunnar Peterson, pianist, of Chicago, was the soloist with the St. Paul Symphony Orchestra this week, playing Rudolph Ganz's concertstück in B minor. The St. Paul News of December 4, 1911, said:

FIFTH "POP" IS GREATEST HIT OF SEASON SO FAR.

TWO PIANISTS FEATURE OF POPULAR SUNDAY BILL.

The fifth popular concert reached the high-water mark of attendance and of interest. Then came a Mozart concerto for two pieces (No. 10, E flat major), played by Edna Gunnar Peterson, Rudolph Ganz, her teacher, and the orchestra. The number is rich in fitting melody. A few simple themes are used over and over, each time with a different harmonic treatment and instrumental coloring, just as a ballet gains in interest by the changing color of the spotlight from blue to red, to green or to yellow. The melody ripples from piano to orchestra and back, each performer working out his share with delicate tracery, sympathetic rhythm and faultless technic. Miss Peterson showed here a delicacy of touch as well as absolute accuracy in rhythm. Mr. Ganz, as already shown, has a complete command of the keyboard, especially a very soft, rich, delicate trill.

The main point of interest on the program was the "Concertstück" in B minor, by Rudolph Ganz, played by Miss Peterson and conducted by Mr. Ganz himself. The work was very cordially received. The pianist was working fortissimo most of the time and showed physical stamina and endurance as well as good sense, perfect time, smooth scale work, a soft trill and a general all-around musicianship that stamps her as a coming artist of merit. No one can judge of a conductor before a strange orchestra, nor can one grasp a monumental effort in one hearing, but one can readily see that Ganz, the conductor or the composer, is secondary to Ganz, the masterly interpreter of piano scores. The "Concertstück" is hard to follow—its tonality is deeply involved, its melody stutters sometimes with irrelevant chords and scales, the brasses overrun and submerge the composer's more delicate intentions. It is rich in themes, but no one of them is so worked out as to make a memorable impression on the ordinary listener. The cadenza is masterly, because it is confined to the piano. On the whole, the first impression of the work is that it is good but not great; scholarly in construction, but not heart-grIPPING with inspiration. Ganz, the composer, is a worthy scholar; Ganz, the pianist, is an inspired master.—St. Paul News, December 4, 1911.

"POP" DRAWS THROG.

LARGEST AFTERNOON HOUSE OF SEASON HEARS ORCHESTRA, RUDOLPH GANZ AND MISS PETERSON.

The largest Sunday afternoon audience of the season filled the parquet and both balconies of the Auditorium yesterday when the St. Paul Symphony Orchestra gave the fifth popular concert of the current series. No doubt this was largely due to an unusually attractive program, but a great deal of interest centered in the second appearance this season of Rudolph Ganz, the Swiss virtuoso, who was featured on the program in a triple capacity—as pianist, composer and conductor, and shared special honors with Edna Gunnar Peterson, of Chicago, a pupil of his.

The orchestra played in especially good form, scoring its most conspicuous success, perhaps, in the lovely "Carmen" Suite No. 1, of which the second part, the "Aragonesa," and the finale, "Les Toreadors," were played with a most infectious abandon and rhythm. The audience insisted on a repetition of the perennially popular "Toreador" march and song.

Another number which reflected great credit upon the orchestra and conductor, as well as upon the assisting soloists, was the Mozart concerto No. 10 in E flat major, for two pianos, the latter being played by Mr. Ganz and Miss Peterson. It is not very often, for some reason or other, that the real Mozart—music's spirit of eternal youth—is interpreted. He is so frequently made to sound pedantic and over-schooled, whereas the indescribable freshness and grace of his works should be altogether remote from any such suggestion. The concerto was a delight from the standpoint of conception and execution alike, and its very good ensemble effects seemed much more the result of underlying sympathy among the musicians than of metronomic precision in their performance.

Mr. Ganz's wonderful breadth and sureness of style, his deep, musical understanding and welcome simplicity of manner have become known, especially of late, in St. Paul, and it was to be expected that the "Concertstück," his own composition, through which he directed the orchestra while Miss Peterson played the piano score, should show sound musicianship, and be of a vigorous, red-blooded nature. One or two more rehearsals would have been fairer to the orchestra, giving it an opportunity to acquire some of the finesse and polish that were lacking in the performance, but, the

burden being more than equally shared by Miss Peterson, who is a remarkable little artist, the effect was good.

Although very young, and somewhat frail looking, she plays with striking force and authority, and has acquired a tremendous amount of technical dexterity. After all, though, the quality that stamps her unmistakably an artist, is the deep, musical intuition that guides her performance throughout, and the unflinching taste of her interpretations. Her best opportunity in the concerto came in the very beautiful cadenza, which is the gem of the work. Here the composer shows most distinctly the personality that his audiences have recognized in him as a performer—the happy Teutonic mixture of virility and poetry, with perfect freedom from anything like weak or morbid sentiment.

After both concerted numbers there were repeated recalls. Mr. Ganz modestly refusing to share them after the performance of his own composition, and Miss Peterson finally returned to play the "Meditation" of Tchaikowsky, which she did in an eminently artistic manner.

It is probable that slight nervousness was responsible for certain little mannerisms which marked her playing, but these she can easily overcome, being young and possessed of really wonderful talent which will, no doubt, put her in the front rank of American pianists in due course of time.—St. Paul Pioneer Press, December 4, 1911.

The first Campanini Sunday concert took place at the Auditorium Sunday afternoon, December 3. The program was devoted to a performance of Verdi's "Requiem Mass" by the orchestra and chorus of the Chicago Grand Opera Company, under the directorship of Campanini, assisted by Jane Osborne-Hannah, soprano; Marta Wittkowska, contralto; George Hamlin, tenor, and Henri Scott, bass, all members of the company. George Hamlin made his debut on this occasion with the Chicago Grand Opera Company. This artist's work is too well known in oratorio to necessitate further comment. He was at his best and scored heavily. Jane Osborne-Hannah, a popular artist and a beautiful soprano, is more at ease in operatic roles than in oratorio work. Marta Wittkowska, who sang the contralto part, gave a fairly good account of herself. Henri Scott, who completed the quartet, disclosed a superb organ in the basso role and proved as good an oratorio singer as an operatic one. His success was well deserved. The orchestra on many instances completely drowned the voices of the singers.

Last week's program of the usual Saturday afternoon recitals given by the pupils of the Sherwood Music School opened with the nocturne in F major by Schumann and the rhapsody in F minor by Henselt, played by Florence Hanna. Myrtle Deacon, another pupil, played Scottish tone pictures by MacDowell; polonaise, No. 5, by Foote, and "Night Has a Thousand Eyes" by Dewey. The work of both pupils was creditable.

The eighth Aeolian recital at Music Hall last Tuesday afternoon, December 5, brought forth Marion Green, basso, as soloist. The gifted Chicago singer is but seldom heard in his own town outside of church work and this is to be regretted since he always affords pleasure to his many admirers. On this occasion he was exceptionally well received and won a well deserved success. Mr. Green was heard in Verdi's aria "From the Accursed" (Requiem), Homer's "A Banjo Song," aria from "Falstaff," "When I Was a Page," and "Serenade of Mephisto," from the "Damnation of Faust." He sang beautifully, disclosing a voice of great volume, large compass, well placed and used, his delivery is excellent and his enunciation faultless. The soloist was ably supported by James G. MacDermid at the Pianola Piano. Mr. MacDermid also played several soli on the Pianola. A large and enthusiastic audience was present.

Lulu Jones Downing, composer-pianist, is winning success with her work wherever she is heard. Looking over the many clippings received it might be of interest to publish the following criticism in the Galesburg (Ill.) Evening Mail of Friday, November 17, 1911:

The esthetic senses were given their turn Thursday afternoon during the rendition of the program on Music and Art. One of the most wonderfully pleasing, enjoyable and entrancing musical programs ever offered an audience in this city was given by Lulu Jones Downing, one of Illinois' foremost descriptive composers, at the piano, and Beatrice Hubbell-Plummer, soprano.

All of the music on the program was of Mrs. Downing's own composition and demonstrated her entire fitness to be classed as one of the leading composers of the age.

The first three songs on the program were "Appearances," "Somewhere" and "Life's Twilight."

Following these Mrs. Downing read the "Pipes of Pan," by Cecil Fanning, illustrating her reading with musical descriptions.

The next songs were two child's songs, "Go to Sleep Song" and "In the Night."

Following these were two piano selections (mood poems), "Sunset and Evening Bell" and "From Memory Land," by Mrs. Downing.

The musical program was closed by a series of songs depicting various musical character sketches. These were: "A Sonnet from the Portuguese," "Only a Rose," "Violets," "Love's Song," "June," from "A Day and Its Dream."

The entire musical program was full of beauty and the composer's offerings were wonderful depictions of the vital things of life.

Celene Loveland was the recipient of warm praise on the occasion of the Illinois Day reception, December 2,

given by the Daughters of 1812 in the Red Room of the LaSalle Hotel. At the close of her piano selections an encore was enthusiastically requested and afterward a standing vote of thanks was tendered the young lady for the musical treat of the afternoon. Comments on her exquisite musicianship and masterly technic were many, while the peculiar sympathy of her tone won the regard of the most indifferent to music.

Dr. Ludwig Wüllner, the great exponent of the German lied, will make his only Chicago appearance in recital this season at the Studebaker Theater on Sunday afternoon, December 17, under the direction of F. Wight Neumann.

The annual carnival for the benefit of the Chicago Firemen will be held in the Coliseum January 2 to 6, 1912, inclusive, and the music will be furnished by Ballmann's Orchestra of seventy-five men, assisted by the Herman Devries Operatic Quartet and a chorus of twenty-five prominent young society women, all pupils of Herman Devries. Mr. Ballmann and his orchestra need no introduction to the Chicago music loving public and the Herman Devries Operatic Quartet, consisting of Esther Pearson, soprano; Helen Devlin, contralto; Loro Gooch, tenor, and Lester Luther, basso, is well known and has just returned from a successful concert tour of the South. The program will include scenes from operas which have been rehearsed under the direction of Herman Devries. Members of the Devries Operatic Quartet and the Ballmann Orchestra will also be heard in classic and popular selections.

A large and enthusiastic audience heard the first concert of the season of the Chicago Mendelssohn Club which has entered upon its eighteenth season. The concert proved to be one of the best ever given by this society under the direction of Harrison M. Wild. The chorus sang beautifully and showed the result of splendid training. The attacks were precise, the ensemble excellent, the climaxes well handled and the shading refined. "His Mammy's Dream," by Arthur Dunham, conducted by the composer, proved that this Chicago organist is also a clever composer and the success of his work was well deserved.

RENE DEVRIES.

Columbia University Music.

The Department of Music of Columbia University, New York, announces the following recitals and concerts, open to the public, to be given at 4.10 P. M. as indicated:

- January 9—Organ recital with soloist, St. Paul's Chapel.
- January 16—Organ recital with soloist, St. Paul's Chapel.
- January 23—Lecture recital on grand opera, Earl Hall.
- January 30—Organ recital with soloist, St. Paul's Chapel.
- February 6—Organ recital with soloist, St. Paul's Chapel.
- February 13—Organ recital with soloist, St. Paul's Chapel.
- February 20—Organ recital with soloist, St. Paul's Chapel.
- February 27—Organ recital with soloist, St. Paul's Chapel.
- March 6—Concert of chamber music, Horace Mann Auditorium.
- March 13—Concert of chamber music, Horace Mann Auditorium.
- March 20—Concert of chamber music, Horace Mann Auditorium.
- March 27—Lecture recital on grand opera, Earl Hall.
- April 3—Recital of French music, Horace Mann Auditorium.
- April 10—Concert of chamber music, Horace Mann Auditorium.
- April 15—Piano recital, Horace Mann Auditorium.
- April 22—Concert of chamber music, Horace Mann Auditorium.
- April 29—Recital for two pianos, Horace Mann Auditorium.
- May 6—Concert of original compositions, Horace Mann Auditorium. (By students of the Department of Music.)

Parlow's New York Recital, January 4.

Kathleen Parlow is to give her New York recital in Carnegie Hall, Thursday afternoon, January 4, when the violinist will be assisted at the piano by Kurt Schindler. Miss Parlow has a number of New York appearances before the day of her recital. She is to be the soloist with the New York Philharmonic Society in Carnegie Hall for the pair of concerts Thursday evening, December 28, and Friday afternoon, December 29. Miss Parlow will play the Beethoven concerto at these concerts. Previous to her second trip West this season, Miss Parlow is to play at one of the Bagby concerts at the Waldorf-Astoria, once with the Liederkrantz Society and at one of the Sunday evening concerts at the Metropolitan Opera House.

A NEW WAGNERIAN TENOR.

Heinrich Hensel, the new Wagnerian tenor, who has made a pronounced success in "Der Ring" at Covent Garden, may be said to have reached the culminating point in his career when he was engaged for the last Bayreuth Festival, where his conception of the roles in "Der Ring" and "Parsifal" made the artistic success of the festival.

Mr. Hensel's great success at Bayreuth naturally made him the hero of the hour in operatic circles, and led to his engagement at Covent Garden and his appearance at the Metropolitan Opera House, New York, in December, not to mention his re-engagement for next year's Bayreuth Festival. His Loge in "Das Rheingold" and also Parsifal are roles which he has studied under Siegfried Wagner. Although his career has for the last three years been meteoric, his position has not been gained without much hard work and experience covering a period of fourteen years. He made his first appearance at the Stadt Theater in Freiburg, 1897, where he stayed three years.

In 1900 Mr. Hensel made his bow at the Frankfurt-am-Main Opera House as Lionel in Flotow's "Martha," and there he remained many seasons, appearing in lyric roles with success, for he is not only an ideal representative of the heroes in Wagner's music dramas, but he is equally brilliant in the more lyric operas of the old French and Italian masters, which call for rare vocalization. His successes in Mozart's operas are remembered as great performances. His opportunity came in 1906 when he was

engaged for the Imperial Opera House at Wiesbaden, where he appeared as Masaniello, Prophet, Erik in "Flying Dutchman," Stolzing in "Meistersinger" and Tannhäuser, quickly followed by Loge, Lohengrin and Siegmund; only a year later his career was crowned by an appearance in the Wagnerian roles of Siegfried in "Siegfried" and "Götterdämmerung."

Every year during May at the Imperial Opera House, Wiesbaden, a festival is held, the Kaiser selecting the artists and operas. Mr. Hensel has been the principal tenor there for the last three years. At the festival last May, when three gala performances were given, Mr. Hensel was, after each performance, sent for by His Majesty, who complimented the singer and conversed with him for about twenty minutes on each occasion.

In 1910 Mr. Hensel was commanded by His Majesty to sing in a gala performance of the "Postillon of Longjumeau" at the Imperial Opera House in Berlin before a brilliant audience.

Mr. Hensel combines all the qualities which go to the making of a great artist; the youthful quality of voice, brilliant high notes, warmth of delivery and artistic singing and acting. His good figure and splendid stage presence remind one of Max Alvary, whose artistic mantle Mr. Hensel appears to have inherited. He is noted for the magnificence of his costumes, which he designs himself.

The son of a manufacturer Mr. Hensel was born in

Neustadt, a small town in Southern Germany, some thirty-odd years ago, and was destined for a commercial career, but finding music more to his taste he began the study of singing with Gustav Walter in Vienna, and later under Maestro Emerich at Milan. He is Court singer to the Grand Duke of Baden.

Gardner Lamson's Song Recital.

Gardner Lamson, an American bass-baritone, who sings German with greater purity than most Germans, gave a song recital in Carnegie Lyceum, New York, Thursday afternoon of last week. The program, devoted entirely to German lieder, arias and a group of Chadwick's songs, was as follows:

Widmung	Schumann
Die Lotoblume	Schumann
Ich grolle nicht	Schumann
Der Nussbaum	Schumann
An jenem Tag (Hans Heiling)	Marschner
The Unwonted Suppliant	Loewe
Henry the Fowler	Loewe
Caecilie	Strauss
Heimkehr	Strauss
Schlagende Herzen	Strauss
Allerseelen	Strauss
Heimliche Aufforderung	Strauss
Sachs' Monologue (Meistersinger)	Wagner
The Danza	Chadwick
The Northern Days	Chadwick
Allah	Chadwick
Thou Art to Me	Chadwick

Mr. Lamson added some descriptive remarks on Marschner's opera, "Hans Heiling," and Hans Sachs' monologue from "Die Meistersinger." This feature was appreciated and did much to interest the audience, which was one of the most critical that has assembled in the Lyceum this season. The singer's beautiful diction and his remarkable interpretative skill afforded both pleasure and instruction. When one listens to such pure enunciation of the German language as Mr. Lamson disclosed in the Schumann and Strauss lieder, there is no need for a book of the words, and happily that was omitted at the recital last week. When the art of lieder singing is perfected as it should be, it will not be necessary to distribute the texts, any more than it would be to hand a copy of the play to each person attending the theater.

Mr. Lamson showed himself possessed of considerable dramatic powers by his rendition of the aria from "Hans Heiling" and from his sympathetic delivery of Hans Sachs' monologue. The two Loewe ballads were given in a felicitous manner. The first one, "The Unwonted Suppliant," gave a new insight into Mr. Lamson's poetical gifts and the variety of his expression.

The Chadwick songs were sung with feeling, and no greater contrasts could be asked than those that Mr. Lamson gave in the rhythmic "Danza" and the spiritual "Allah" and again in "Northern Days" and the romantic "Thou Art to Me."

But, who was responsible for the shocking taste displayed in the stage setting for Mr. Lamson's recital? The colorings and designs used at former concerts this season were about as ugly as could be imagined, but Thursday of last week, the dull, soiled maroon recalled the old wrappers worn by Southern mummies a generation ago. How can sensitive musicians do their best with such a background for their art?

Mr. Lamson will give two more recitals in the same auditorium January 9 and February 8, 1912.

Bertha Yocum Successes.

Bertha Yocum is being much sought after as pianist in Denver. She recently appeared as soloist at the Young Women's Christian Association, playing numbers by Mendelssohn, Schumann, Chopin, Brahms and Liszt. November 8 she appeared on two programs, in the afternoon for the Judson Society of the Central Presbyterian Church and in the evening at a benefit concert in the Woman's Club Building.

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Mr. and Mrs. Sheldon's Reception for Stransky.

Mr. and Mrs. George R. Sheldon held a reception at their town residence, 24 East Thirty-eighth street, New York, Tuesday evening of last week in honor of Josef Stransky, the new musical director of the New York Philharmonic Society. Mrs. Sheldon is chairman of the guarantors' committee that raised the large fund to support the Philharmonic concerts for three years; this is the third year. Before its termination the officers of the Philharmonic Society will doubtless take some action on the \$500,000 bequest of the late Joseph Pulitzer, who also gave \$30,000 to the guarantee fund, which was an out and out gift. There are conditions to be considered before the Philharmonic Society is allowed to make use of the Pulitzer bequest.

The reception last week was delightful. The host and hostess invited all the active and retired members of the Philharmonic Society. Many musicians were there and society was well represented. During the evening a Hungarian orchestra played and supper was served from a large buffet. Among those who accepted invitations were: Mr. and Mrs. Orme Wilson, Mr. and Mrs. Elisha Dyer, Mr. and Mrs. Samuel Thorne, Mrs. W. B. Leeds, Mr. and Mrs. Arthur Curtis James, George Harris, Jr., Courtlandt Palmer, Madame Galski, Mr. and Mrs. George F. Baker, Sidney Homer, Mr. and Mrs. Edwin Gould, Mr. and Mrs. Howard Carroll, Dr. Morris Loeb and Mrs. Loeb, Mr. and Mrs. G. B. Hopkins, Mr. and Mrs. Pembroke Jones, Mr. and Mrs. Edmund L. Baylies, Mr. and Mrs. E. S. Harkness, Dr. Cornelius Ruebner, Mr. and Mrs. Frank Witherbee, Mr. and Mrs. R. E. F. Flinsch, Mr. and Mrs. J. F. D. Lanier, Mr. and Mrs. Bayard Tuckerman, Mr. and Mrs. Charles Ditson, Louis Blumenberg, Colonel Jay and Mrs. Jay, Alfred Hertz, Mrs. Randolph Guggenheim, Mrs. Sheldon Fuller, Mr. and Mrs. M. T. Pyne, Mr. and Mrs. H. L. Eno, Mr. and Mrs. Harry Payne Whitney, Mr. and Mrs. R. Horace Gallatin, Mr. and Mrs. J. H. Choate, Jr., Mr. and Mrs. Philip Lydig, Mr. and Mrs. Alfred T. Plummer, Mr. and Mrs. Francis Burrall Hoffman, Mr. and Mrs. William K. Vanderbilt, Mr. and Mrs. Riccardo Martin, Lilla Ormond, Mr. and Mrs. Samuel Sloan, Mr. and Mrs. Frederick W. Whittridge, Prof. Frederick Hirth, Mr. and Mrs. Arthur M. Sherwood, Mr. and Mrs. E. C. Potter, Mrs. Villard, Miss Dehon, Mr. and Mrs. William Allen Butler, Dr. G. M. Tuttle and Mrs. Tuttle, Mr. and Mrs. J. B. Harriman, Dr. Leighton Parks

Mr. and Mrs. J. W. Burgess, Mr. and Mrs. Samuel Stevens Sands, Mrs. von Juch Wellman, Mrs. J. J. Emery, Mr. and Mrs. R. L. Beekman, Dr. Frederick Delafield, the Misses Delafield, Mr. and Mrs. Henry Harper, Alice Preston, Sigismund Stojowski, Mr. and Mrs. Theodore Toedt, Mr. and Mrs. James Speyer, Mrs. William Douglas, Mr. and Mrs. J. Rich Steers, Mr. and Mrs. Charles F. Hoffman, Mr. and Mrs. J. H. Harding, Mr. and Mrs. George Blumenthal, Nahan Franko, Isidore Luckstone, Mr.



Photo by Aimé Dupont, New York.
MRS. GEORGE SHELTON.

and Mrs. Henry T. Finck, Madame Alda, Mr. and Mrs. Richard Arnold, Max Smith, and Mr. and Mrs. Loudon G. Charlton.

St. Cecilia Club Plans.

The St. Cecilia Club, of New York, a choral association of 100 women's voices, of which Victor Harris is the

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conductor, announces four concerts this season. Of these, two are to be in the regular series of private concerts given by the club each season and will take place in the large ballroom of the Waldorf-Astoria Hotel, on the evenings of January 16 and March 26, 1912, in which the club will have the assistance of prominent soloists and an orchestra. In addition to these, the club will give an extra concert in a regular series of chamber music concerts organized by the People's Symphony at Cooper Union; and on February 2, at the Century Theater, the club will act as the "assisting artist" at one of the Friday afternoon concerts of the New York Symphony Orchestra. The membership of the St. Cecilia has been largely augmented this year.

Adele Reahard's Skill as Accompanist.

Adele Reahard, accompanist of the Pittsburgh Tuesday Musical Club and also of the Monday Musical Club of Sewickley, Pa., appeared as accompanist in a recital program at the Rittenhouse, Pittsburgh, on the evening of December 1, and at the Edgeworth Clubhouse for the Women's Club of Sewickley Valley, Pa., on the afternoon of December 6.

Dr. Wiley says that the country needs fewer pianos and more cook stoves. But why not a cook stove with a pianola attachment.—Rochester Post-Express.



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Phone 5554 B. B., 86 Gainshoro Street,
Boston, Mass., December 9, 1911.

A truly wonderful and inspiring piano recital was that given by Harold Bauer at Jordan Hall December 4, before a large and attentive audience. The program, comprising representative pieces of Schumann, Liszt and Chopin, was an unusually long one, but so absorbed was the audience during the entire two hours that it was with very evident reluctance it finally left the hall after many vain demands for encores. Beginning with the "Kreisleriana" of Schumann Mr. Bauer brought out the beautiful contrasts, the pensiveness and the exultation of the composer with an appreciation of the poetic beauty of his varying moods. The sonata in B minor of Liszt was given in a dignified manner without undue haste or tawdry display. The Schumann fantasia was played with rare imagination and emotional intensity which mark the ideal Schumann interpreter, and the program closed with the Chopin ballade in F, and etudes, op. 10, Nos. 3, 4 and 12. Mr. Bauer proved himself in all things an artist who fuses his own personality entirely with that of the composer, making his whole conception and playing that of a great master entirely free from all mannerisms or sensational effects.

The following evening Mr. Bauer gave another memorable performance with Kneisel's Quartet at Steinert Hall, of the Saint-Saëns sonata in C minor, for piano and cello.

Recent recital appearances of Ethelynde Smith, soprano, before the Franklin, N. H., Women's Club, November 3, and the Rochester, N. H., Women's Club on November 2, won for this young singer the following press encomiums.

Miss Smith combined a charming personality with a clear soprano voice of power, resonance and beauty. In the aria from "L'Enfant Prodigue" she showed a wide range, and in "Ecstasy" by Rummel, much dramatic ability. The children's songs were delightfully given. Miss Smith's voice has been well trained.—Franklin Journal-Transcript.

The soprano, Miss Smith, is one of the best of Maine's young singers. She had six numbers on the program varying from simple songs to difficult arias. Miss Smith won her audience from her first number, and held it till the last.—Rochester, N. H., Courier.

The second series of "Opera Talks" given at the Boston Music School Settlement, 110 Salem street, under the auspices of the Opera Club, began December 7. These talks are given at stated intervals by men prominent in the musical and educational life of the city.

Richard Platt announces a piano recital for January 23 at Steinert Hall, and will also appear February 19 with Nina Fletcher, violinist, in a recital of ensemble numbers in Nashua, N. H.

"Legends of Yosemite," in song and story by Allan Dunn and H. J. Stewart, was given at Newton Centre, December 5, as part of the evening's entertainment, under the auspices of the Hale Union, directed by B. M. Davison, of the White-Smith Music Publishing Company. This work is composed of prose legends of Indian folk-lore set to appropriate music, and is altogether a most unique and charming piece of musical literature.

At Jordan Hall, December 6, Leonard Borwick, the English pianist, made his debut before a Boston audience in the following program: Bach, fugue in G minor and

choral prelude; "Sleepers, Awake!" for organ, arranged for the piano by Borwick; Graun, gigue in B flat minor; Sgambati, gavotte in A flat minor, op. 14; Scarlatti-Tausig, Capriccio in E major; Beethoven, sonata, op. 111; Chopin, barcarolle and scherzo, No. 3; Paderewski, "Theme Varie"; Rachmaninoff, prelude in C sharp minor; Moszkowski, "Etude de Concert," op. 24, No. 1. Mr. Borwick revealed himself, at a first hearing as a pianist, of sincerity and serious purpose. His playing, though somewhat lacking in tone color and variety of nuance yet possesses brilliancy, polish and clearness, while his interpretations were both thoughtful and well conceived.

Recitals at the Fadden Pianoforte School, December 9 and 14, will enlist the following solo players: Katherine Gormley, Heston H. Hile, Helen Tracy, Peggy Peabody, Claire McGlinchey, Paul Jones Farnum, Constance McGlinchey, Irene Lord, Hedwig Schultz, Georgie Webster, Eva Leslie, Josephine Edwards and Martha Gifford.

Margaret Sanger, pianist and teacher of New York, was the soloist at the meeting of the Thursday Morning Musical Club at the home of Mrs. Robert Evans on Gloucester street, December 7. Miss Sanger, who has but recently returned to this country after two years' study abroad with Rudolph Ganz, of Berlin, played the following numbers, winning much praise for her artistic work: Bach fantasia, C minor, two etudes of Chopin, Ganz "Wellenspiel," Liszt "Liebestraume," No. 3, and for a close the Liszt-Schumann "Dedication."

The Dramatic Department of the New England Conservatory under the able direction of Clayton D. Gilbert gave an unusually interesting entertainment on the evenings of December 7 and 8 at Jordan Hall. The program, which was divided into three parts, had for its close an original pantomime in two scenes by Mr. Gilbert with music composed especially for the occasion by Frank Watson. This pantomime, called "Nita," a story of Little Italy, is most cleverly conceived and was cleverly acted, no particular of the dramatic story with its variety of detail being lost by the lack of words. Over one hundred and fifty pupils appeared in the pantomime, making it a most ambitious undertaking to manage, but as is usually the case with Mr. Gilbert as director, it went off beautifully and was voted a brilliant success.

The first concert of the Flonzaley Quartet's fifth season in this city was given at Jordan Hall December 7 before a large and most enthusiastic audience. The program, consisting of the following works, Haydn Quartet in G major, op. 17, No. 3; Ravel quartet; and the Boccherini Quartet in A major, op. 33, No. 6, though an unfamiliar one, proved to be most enjoyable. The Ravel Quartet, in particular, a highly colored and fascinating work, contain-

ing a great variety of tonal effects and moods, called forth the following encomiums for the players from Philip Hale in the Boston Herald: "The Ravel Quartet was played with the requisite beauty of tone, the unfailing sense of proportion and rhythmic values, the bravura and the perfect euphony that distinguishes these artists, who breathe and think and speak together as one inspired." Nor was it only in this particular quartet that this could be said, as everything these four artists attempt, whether classic or modern, is done with the same exquisite finish and attention to detail that makes the perfect whole in all their work.

Jordan Hall was once again the gathering place of all lovers of unique and beautiful piano playing when Vladimir de Pachmann gave his fourth recital there on December 9. His program, which included the Mozart Sonata No. 9 in A major as well as pieces by Schumann, Mendelssohn, Moszkowski, Weber-Henselt and Chopin, revealed still further the manysidedness of Mr. de Pachmann's beautiful art, and brought forth once again the unbounded applause of his many hearers.

News received from Mrs. H. H. A. Beach tells in glowing terms of a short period of travel through the quaintly fascinating cities of Nuremberg and Rothenburg before once again settling down to serious work, in her present home in Munich, Germany.

With a waiting list of pupils for his classes at Lawrence, Haverhill and Boston, Ivan Morawski has his time thoroughly occupied this season. In addition to that, however, Mr. Morawski has consented to give a lecture at the Haverhill Woman's Club on vocal art, Tuesday, December 12. Among his many professional pupils still keeping up their studies with him are Frances Cameron, of the "Madame Sherry" company (who has been coaching with Mr. Morawski during the company's run in Boston, and is now spending the two weeks' vacation allowed the company in further study with him); Clarence Wilson, the well known bass, and many others.

At the song recital given recently at Lasell Seminary by Helen Goodrich, artist pupil of Clara Munger, the following program was rendered, in which the young singer met with a well deserved success: "Lungi dal caro bene," Secchi; "La Partenza," "In Questa Tomba," "Ich liebe dich," Beethoven; "Awake, Saturnia," Handel; "Dichterliebe," I, II, III, IV, V, "Soldatenbraut," "Marienwürmchen," Schumann; "Der Schmied," "Botschaft," Brahms; "Les Cloches," Debussy; "Nell," "Le Secret," "Rencontre," Fauré; "Retreat," "Expectancy," "Before the Crucifix," LaForge; "Lilacs," Rachmaninoff; "The Danza," Chadwick. At the close of the program a reception was held at which all those present took the opportunity to congratulate Miss Goodrich on her splendid voice and artistic method of singing.

At the first concert of the seventh season, given December 5, by the Musical Art Society of Springfield, Mass.,

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Arthur H. Turner, director, enlisted a quartet of soloists comprising Marie Sundelius, soprano; Mary E. Gowans, contralto; Roy W. Steele, tenor, and George H. Downing, baritone, beside the Musical Art Society chorus and orchestra. The following program was given:

Overture, Don Juan.....Wolfgang Amadeus Mozart (1756-1791)
The Musical Art Orchestra.
Aria from the opera Louise.....Gustave Charpentier (1860)
Marie Sundelius.

Songs—
Das Kraut Vergessenheit.....Von Fielitz
Lauf der Welt.....Grieg
George H. Downing.
Tone poem, Finlandia.....Jean Sibelius (1865)
Orchestra and Organ.
Noël (a Christmas pastoral for soli, chorus, orchestra and organ, the words compiled from various sources).
Geo. W. Chadwick
(The work is dedicated to Carl Stoeckel, and composed for Litchfield County University Club.)

While much praise is due all the soloists, as well as Mr. Turner for his splendidly trained chorus, Marie Sundelius was the bright particular star of the occasion, as may be seen from the appended press notices:

But while everyone was accorded a very liberal share of applause, the chief success of the evening was the soprano soloist, Marie Sundelius, who sang the aria from Charpentier's "Louise" with rare warmth and with a clarity and smoothness which added quality to an almost flawless tone production. She introduced a depth of feeling into her work that was delightful, and while pre-eminently a singer of virtuosity and temperament, displayed an amount of expression rarely met with on the concert stage. It would be hard to say whether the composer's intention or the quality of Mrs. Sundelius' singing wrought the climax in the second part of the program. In "Hark, a Voice from Yonder Manger" she sang with a simplicity that added much to the devotional bearing of the lines.—Springfield Homestead, December 6, 1911.

Marie Sundelius, in the aria from the opera "Louise" revealed a truly lyric soprano whose quality is sufficient in itself to please in a song without any words. Her encore was a selection demanding perfect control of diminuendo to the utmost pianissimo and was beautifully rendered. Again in "Hark, a Voice from Yonder Manger" she gave the tender and sweet solo with its climax, "Hail the Star, the Star," in a most realistic manner.—Springfield Union, December 6, 1911.

A most enjoyable concert was that given in Symphony Hall December 10 by the Russian Balalaika Orchestra, William Andreef, conductor, assisted by a quartet of singers, including Lieubow Orlova, soprano; Nikolai Vasiliev, tenor; Olga Scriabina, contralto, and Albert Janpolski, the famous Russian baritone, as new members of the group.
BLANCHE FREEDMAN.

Madame Samaroff-Stokowski's Dates.

The list of engagements booked this season for Madame Samaroff-Stokowski, the brilliant pianist and wife of the gifted conductor of the Cincinnati Symphony Orchestra, include the following list of cities where Madame Stokowski has appeared with invariable success:

December 8 and 9—With Cincinnati Symphony Orchestra.

December 12—Terre Haute.

December 13—St. Louis.

January (date not yet decided)—White House musicale.

January 23—Dayton Ohio, with Cincinnati Symphony Orchestra.

February 5—Schenectady, N. Y., with Boston Symphony Orchestra.

February 7 and 8—Chicago, with Cincinnati Symphony Orchestra.

February 9—Milwaukee, with Cincinnati Symphony Orchestra.

February 20—Pittsburgh, with Cincinnati Symphony Orchestra.

March 1 and 2—Boston, with Boston Symphony Orchestra.

March 2—Cleveland, Ohio.

March 12—New York, with Kneisel's Quartet.

Dates not yet decided, at Oberlin, Ohio, and Madison, Wis.

Cairns Engaged by Chicago Apollo.

The gifted young basso, Clifford Cairns, whose services are in such demand by the oratorical societies of this country, has been engaged by Harrison M. Wild, conductor of the Chicago Apollo Club, to sing at the concert to be given by that organization April 1, 1912. The works selected by the club for performance on this occasion are the Brahms "Requiem" and Grieg's "Olav Trygvasson."

Manager Brown's Oratorio Quartet.

Manager E. S. Brown, of New York, announces several appearances for his oratorio quartet consisting of Shanna Cumming, soprano; Rosa Linde, contralto; Paul Dufault, tenor, and Gardner Lamson, bass-baritone. Friday afternoon of this week the quartet will sing at the dedication of the big organ which Klaw & Erlanger have installed in the New Amsterdam Theater.

Flora Wilson in the West.

Flora Wilson, the soprano, has added to her successes in the West by recent appearances in that section of the country. One concert particularly unique in character was that given by the Ladies' Aid Society of the Presbyterian Church in Ishpeming, Mich. For this appearance Miss Wilson sang the Michaela aria from Bizet's "Carmen," the gavotte from Massenet's "Manon," the grand aria from "La Traviata," and songs, the list including "Love Is the Wind" by MacFayden, "In Dreams" by Max Herzberg, "Dutch Lullaby" by Spross, "Tis Day" by Leoncavallo, "Song of Joy" by Charles Wakefield Cadman, "Nightingale Lane" by Count Wachtmeister, "Dissonance" by Borodin, "Fadess Rose" by Sans Souci. The popular singer was compelled to sing four encores, and for these she gave "The Cuckoo" by Liza Lehmann, "Song of the Blackbird" by Quilter, and two Scotch ballads, which Miss Wilson sings with a charm all her own. But that was not all the music presented by Miss Wilson. Before the audience adjourned the soprano sang three songs by Gounod, Hollman and Guy d'Hardelot, to



FLORA WILSON.

which violin and flute obligati were played by local Cornishmen, who are excellent musicians, by the way.

The success of this concert was remarkable. The Cornishmen who assisted in the program did much to advertise the concert in advance. The night before Miss Wilson's affair there was a concert in the same hall by a company of Swedish singers, but in spite of the fact that Ishpeming has a large Swedish population the Wilson concert attracted ten times as many people.

Three extracts of Miss Wilson's press notices of other concerts in the West follow:

Miss Wilson's trills are pleasing and show to advantage the remarkable flexibility of her voice. While her ballad singing, by which she was first known in this country, fully justifies her reputation as demonstrated in a few old English and Scotch songs that took well with the crowd.—Topeka Daily Journal.

Miss Wilson has natural grace and presence and a remarkably sweet voice of ample volume. The delicacy of her technique was well shown in "The Shadow Song," the aria from "Traviata," and the waltz song from "Romeo and Juliet." Delightful lyrical songs were Chaminade's "Villanelle" and "The Wood Pigeon" by Lisa Lehmann.—Kansas City Star.

An audience of Ogden's representative citizens filled the Tabernacle to hear Flora Wilson, who charmed her listeners with operatic selections from "Traviata" and "Romeo and Juliet." The Scotch songs were particularly effective, and the young artist was encored repeatedly.—Ogden Morning Examiner.

Mary Cheney to Tour South.

In February and March, Mary Cheney, the singer of Welsh songs and old English ballads, is to tour the South, including the Carolinas, Georgia, Florida, Tennessee, Kentucky and West Virginia. In April, Miss Cheney returns North to make a tour of New England and fill a number of important festival and recital engagements in the Middle West. E. S. Brown is directing Miss Cheney's tour.

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Fleeting Days.....Miss Marion Solomon, Boston
Fleeting Days.....Miss Evelyn J. Johnson, Providence, R. I.

Mrs. H. H. A. Beach.

Baby.....Mrs. Rosa Olitzka, New York City
Ah, Love, but a Day.....Miss Edith Castle, Dorchester, Mass.
Ah, Love, but a Day.....Miss Ida Belle Pratt, Minneapolis
Ecstasy.....Mrs. Mary H. Moss, Kansas City
The Year's at the Spring.....Miss Josephine McCulloh, New York City
The Year's at the Spring.....Miss Flora Wilson, Fort Collins, Colo.

Gena Branscombe.

Happiness.....Herbert Miller, Chicago
Krishna.....R. Norman Jolliffe, Hackensack, N. J.
Dear Little Hut by the Rice Fields,
R. Norman Jolliffe, Hackensack, N. J.

G. W. Chadwick.

The Recruit.....George Hamlin, Chicago
Aghadoo.....Miss Lilla Ormond, Cambridge, Mass.
Sweetheart, Thy Lips.....Miss Alice Nielsen, Boston
Sweetheart, Thy Lips.....David Duggan, Chicago
The Rose Leans Over the Pool.....Miss Edith Castle, Dorchester, Mass.
O Let Night Speak of Me.....Miss Elsa Harris, Hackensack, N. J.
O Let Night Speak of Me.....Miss Ernestine Gauthier, Nashua, N. H.
O Let Night Speak of Me.....David Duggan, Chicago
O Let Night Speak of Me.....Frederick Wemple, Brooklyn
Before the Dawn.....Charles Tamme, Newark, N. J.
The Danza.....Mrs. Hildegard Hoffman-Huss, Asheville, N. C.
The Danza.....Miss Hazel Dickinson, Buffalo, N. Y.
The Danza.....Miss Verna Hinckley, Minneapolis

Mabel W. Daniels.

Villa of Dreams.....Reinald Werrenrath, New York City
Villa of Dreams.....Mrs. Hildegard Hoffman-Huss, Asheville, N. C.
Villa of Dreams.....John B. Miller, Berwyn, Ill.
Villa of Dreams.....Charles Hargreaves, Detroit
Daybreak.....John B. Miller, Berwyn, Ill.
When Shepherds Come Wooing.....Mrs. Mabel C. Smith, Berwyn, Ill.
The Fields o' Ballyclare.....Mrs. Bertha Cushing Child, Boston
The Fields o' Ballyclare.....Mrs. Mabel C. Smith, Berwyn, Ill.
The Fields o' Ballyclare.....Mrs. Bertha O. Davis, Bradford, Mass.
The Call of Spring.....Lambert Murphy, New York City
The Lady of Dreams.....Mrs. Mabel C. Smith, Berwyn, Ill.

Arthur Foote.

Ashes of Roses.....Mrs. Hildegard Hoffman-Huss, Gaffney, S. C.
Ashes of Roses.....Miss Anna Miller Wood, San Francisco
I'm Wearin' Awa'.....Miss Florence R. Wills, Walla Walla, Wash.
I'm Wearin' Awa'.....J. Wesley Kiernan, Everett, Mass.
I'm Wearin' Awa'.....R. Franz Otto, Dubuque
A Song of Four Seasons.....Miss Anna Miller Wood, San Francisco
Roses in Winter.....Miss Anna Miller Wood, San Francisco
O Swallow, Swallow, Flying South,
Miss Anna Miller Wood, San Francisco

Theresa Holmes Garrison.

From Songs to Be Sung to Children:
The Candy Lion,
Mrs. Caroline Gardner-Bartlett, New York City
The Candy Lion.....Charles C. Washburn, Nashville, Tenn.
The Candy Lion.....Miss Ethelynde Smith, Portland, Me.
The Candy Lion.....Mrs. Amelia Schmidt-Gabbie, Davenport, Ia.
Windy Nights.....Mrs. Amelia Schmidt-Gabbie, Davenport, Ia.
Windy Nights.....Miss Ethelynde Smith, Portland, Me.
The Naughty Tulip.....Mrs. Amelia Schmidt-Gabbie, Davenport, Ia.

Bruno Huhn.

Invictus.....Chester Herold, Berkeley, Cal.
Invictus.....Carl Morris, Indianapolis
Invictus.....Claude Cunningham, Brooklyn
Invictus.....Bertram Schwahn, Meridian, Miss.
Invictus.....Earl Cartwright, Orange, N. J.
Proposal.....Frederick Wemple, Brooklyn
How Many Thousand Years Ago?.....Paul Dufault, Nashua, N. H.
How Many Thousand Years Ago?
Miss Edna S. Dunham, New York City

Margaret R. Lang.

Day Is Gone.....Mrs. Gertrude Walker-Crowley, Boston
Day Is Gone.....Miss Ethelynde Smith, Portland, Me.
Somewhere.....Miss Ethelynde Smith, Portland, Me.
An Irish Love Song.....Miss Alice Ralph, New York City
An Irish Love Song.....Miss Esther Kressmann, Chicago
An Irish Mother's Lullaby.....Miss Edith Swift, Boston
Summer Noon.....Miss Edith Swift, Boston
Spring.....Miss Edith Swift, Boston

W. H. Nieldinger.

On the Shore.....Miss Jennie F. W. Johnson, Chicago
On the Shore.....Miss Camell, Portland, Ore.
When the Daylight Goes.....Miss Ivy Spencer, Salt Lake City
An Old Riddle.....Miss Beryl Robinson, Salt Lake City

Gerrit Smith.

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Cobwebs.....Miss Elizabeth Tudor, Van Wert, Ohio

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The foregoing are a few of the headings from Chicago papers after the performance of "Lucia" at the Auditorium, Chicago, on November 24. Columns upon columns of most laudatory praise told of the great diva's magnificent triumph. One critic said: "Tetrazzini was the opera last night"; another, "It was the biggest and most momentous occasion of the season"; and another, "Not since Caruso was first heard here has there been anything like it."

A few press extracts are herewith appended:

Such a production of "Lucia" as was given last night probably never has been heard in Chicago. The audience was roused to pitches of such genuine enthusiasm as the famous old opera has not known here in all its previous presentations. The scene that followed the singing of the famous sextet was a memorable event. The applause, cheers and cries were so insistent that an encore had to be granted.

Her voice is one of the few wonderful organs that a beneficent nature has bestowed on fortunate mortals for the delectation of the music loving world. It is a pure, clear, bell like soprano of serene quality with a flexibility, ease and naturalness that are little short of marvelous. She sings with the ease of a nightingale trilling, the sparkling, dazzling brilliancy of tumbling waters. The most difficult cadenzas, the most arduous tours de force trill from her throat like rippling pearls and each note is followed by one more beautiful, more gem-perfect until the hearers are dazzled, astounded. Her singing of the mad scene created another veritable riot. Her Lucia is a wonderful creation and lifted the audience into ecstasies.—Chicago American.

The reserve which marked the attitude of the public at the first two performances of the Chicago Opera Company's present season was changed into the most enthusiastic demonstrativeness last night by Luisa Tetrazzini, who set the audience shouting and applauding with her interpretation of the mad scene from "Lucia," and kept them at it for five minutes, while she bowed her acknowledgments.

As to the voice itself, it is more than a mere vocal phenomenon that embraces the greatest compass and accomplishes the most astonishing pyrotechnic feats of the generation.—Chicago Daily Tribune.

There was a reason why the great audience after the mad scene broke into cheers again and again over Madame Tetrazzini's marvelous singing; simply because it was marvelous. The woman who can sing as she did last night is perfectly independent of any theories of art because her art is so extraordinary, and it is so apparent that it is extraordinary that the few who care not for that sort of thing are swallowed up in the mass of those who do.

There is nothing a soprano, in the old sense of the word, should be able to do that is beyond Madame Tetrazzini's powers, and she possesses a warmth of tone in places that was unexpected. When it comes to the feats of virtuosity, they are dazzling and she tosses them off with such ease that were they any less brilliant our eyes might deceive our ears into thinking that it was not so very difficult after all. But they are so remarkable that there is no mistaking it, so her carefree manner merely makes them the more striking. Surety of intonation, rhythmic accent, exquisite clarity in every kind of colorature, firmness of tone, purity of quality and limitless endurance, these would seem somehow the equipment of an artist, and Madame Tetrazzini has them as none other of this day.—Chicago Evening Post.

Tetrazzini is a vocal wonder in that she has the strange power to move by her singing, and her supreme mastery of vocalization astonishes even more. The trills, runs, the shakes and chromatic scales, all clean cut, accurate as a die and clear as a bell, with each tone as distinct as a cameo in profiled purity, make her vocal control and virtuosity marvelous. The conventional colorature seems dim and blurred in comparison with this absolute control and dazzling brilliancy. The conviction of her example was contagious in inspiring her fellow artists in performance and moving the audience to the most sincere demonstrations of approval witnessed for a long time. When Madame Tetrazzini was called before the curtain, followed by a lackeyed train of flower bearers and framed in an immense wreath, the gift of her adoring countrymen, she acted her best with so much naivete and charm that her conquest was as complete as her song. All of the big arias began to pile up evidence in her favor, and the graphic and tremendous sweep of the mad scene was a momentous climax in the history of old Italian opera come to life.—Chicago Daily News.

Tetrazzini last night in "Lucia" created the greatest enthusiasm which has been witnessed at the Auditorium in many years. It was a spontaneous outburst of cheers and applause.

This operatic star, whose voice is a marvel of flexibility, purity and clarity, must be acclaimed the greatest living exponent of the art of bel canto.

After her wonderful rendition of the mad scene in Donizetti's opera, "Lucia di Lammermoor," the house rose en masse and cheered and applauded, the like of which has not been seen or heard in many years.

No one cared what the opera was, no one cared who else was in the cast, no one listened to any one or anything except the marvelous tones which emanated from a throat which apparently had transcended the human. So pure and perfect were the tones which issued from that organ. So pellucid, so clear and so true and yet so powerful and penetrating was that voice.

Never since the Auditorium stood has such ringing of the role of Lucia been heard within its walls. The remarkable ease with which

she sings, the clarity of the technic, the limpid and liquid quality of the voice, its flexibility and withal its warm and sympathetic quality, all these natural endowments were called into requisition to do service to the vocal representation of this role. Patti, Melba, Sembrich and others have given highly artistic performances of the various arias of this opera, but none of them created such an enthusiasm as did Tetrazzini. The singing of the mad scene was the acme of coloratura art.

But there was also another point in the enfoldment of the opera which stirred the vast audience, which came at first out of curiosity but remained to wonder. And that was the remarkable vitality and musical rendition which was imparted to the famous sextet. Far above the other principals, far above the chorus and the orchestra, the voice of Tetrazzini rang out clear and full, though not in the sense of obtrusion, and this was the first encore that was given thus far during the present season. The absurdity of the story of the opera was forgotten; the fact that the dramatic action was halted for the purpose of repeating this excerpt made no difference with the listeners, a remarkable artist had captivated them and the latter-day ethics of opera were forgotten.

We were back in the old days of bel canto, when pure singing to incongruous plots was the order of the operatic times, and when one artist held her audience by her magnetic personality and her wonderful vocal gifts. It was a triumph of genuine vocal art.—Chicago Examiner.

I have had the good fortune of hearing opera in the highest temple of music in the world—the Opera House in Paris; I have witnessed many performances in the Covent Garden opera house in beloved London; in Berlin, in Dresden, in Milan, but never have I seen such enthusiasm, such a reception as was given to Tetrazzini—no, I am going to call her by her pet name, she asked me to herself—viz.: "Tet," last night at the Auditorium, when she made her Chicago debut in grand opera in "Lucia di Lammermoor."—Count Mourik de Beaufort in the Chicago Examiner.

Werrenrath's Success at Hartford and Buffalo.

Reinald Werrenrath, baritone, won his usual successes at Hartford, Conn., and Buffalo, N. Y., recently. Following are several press comments:

Reinald Werrenrath, a singer of tall, manly figure and agreeable face, whose appearance stood for youth and enthusiasm, was the soloist. His voice is a very pleasant baritone of considerable range, a soft, ductile organ, with expressive modulations, fullness of tone and clear, steady ring. Mr. Werrenrath proved a welcome addition and was very much applauded. No doubt the personal good will of the audience went to the singer, with admiration of his artistic quality. His direct and pleasant style was fully appreciated.—Hartford Daily Times.

Werrenrath proved himself an artist of rare finish. His superb voice was an object lesson to all students who were present.—Hartford Globe.

No better singer was heard in Buffalo in a long time. He possesses a voice of much sweetness, pure in all the registers and he sings with ease. His range is large and at no time does he force his voice. Werrenrath uses his voice sparingly and his diction and enunciation are almost perfect.—Buffalo Evening News.

The occasion was notable for the presence of Reinald Werrenrath, the young baritone, who is one of the brightest ornaments of the concert stage. In his first appearance before a Buffalo audience he fulfilled the reputation that has preceded him of being a model of vocal tone, artistic expression and matchless diction.—Buffalo Courier.

Werrenrath proved in every respect worthy of the most flattering things that have been said of him. His voice is of excellent range and fine quality of manly, vibrant and mellow baritone. From top to bottom it is absolutely uniform and he sings with an ease of production and beauty of tone most satisfying. His temperament is emotional and his enunciation and diction exceptional. In short, he possesses all the essentials of artistic singing and he gave great pleasure.—Buffalo Express.

Chicago Praises Henri Scott.

Henri Scott, basso of the Philadelphia-Chicago Opera Company, has won the critics as well as the music lovers of Chicago by his fine art and splendid singing. At a performance of Verdi's "Requiem" at the Auditorium on December 3, Mr. Scott sang the bass part in the solo quartet with such skill as to call forth the following tributes from the press:

Mr. Scott showed himself thoroughly at home on the oratorio stage, delivering his aria in excellent style and filling in the quartet with a solid bass.—Chicago Evening Post, December 4, 1911.

Henry Scott used his fine bass to bring out the beauties of the part allotted to him.—Chicago Inter Ocean, December 4, 1911.

Henri Scott, the new basso, is an elegant singer, making marked impression by the finish of his work and his vocal quality—it had breadth and dignity and was never blunted.—Chicago Daily News, December 4, 1911.

Florence Mulford Resumes Work.

Florence Mulford has entirely recovered from the illness which kept her from her work during the month of November. She resumed her teaching December 2, and took up her church work the following Sunday. Madame Mulford has 100 pupils at present, and finds her time well filled.

AROUND THE WORLD WITH SOUSA.

Virginia Root, the Young American Soprano, Toured the Globe with the Famous March King, Visiting South Africa, Australia, New Zealand and Honolulu.

Some years ago, at a Maine music festival, a little girl was permitted to sing an incidental solo with the chorus and when she had finished her part, Emma Eames, who was the star of the concert, invited the youthful vocalist to come to the green room at the close of the concert. Addressing the girl, the American prima donna said: "My dear child, you have a beautiful voice, and if you will work hard there is no reason why you should not become a great singer some day."

The little girl who was so honored by Madame Eames is about to fulfill the prediction made in Maine many years ago.

Virginia Root, the soprano who has made the world tour with Sousa and His Band, was the little girl singled out by Madame Eames at that particular Maine festival. Miss Root took Madame Eames' advice about teachers, and instead of going to Europe the young singer came to New York, the city of her birth, and was prepared here for her career. After filling a number of good church positions, Miss Root was declared ready to begin her career as a public singer. When John Philip Sousa had planned his recent tour around the world, which has just been completed by the concert at the New York Hippodrome, Sunday evening of this week, he decided that he wished a soprano and a solo violinist to assist the band. After hearing Miss Root, the famous bandmaster at once offered her an engagement.

The band and soloists sailed from New York a year ago, but before sailing the organization made a tour of New England and gave a number of concerts in New York. Therefore, Miss Root has sung continuously with Sousa and His Band for over a year. On reaching Europe, a tour of eight weeks was made through the British Isles and then the band sailed for South Africa. Miss Root made one of her greatest hits in Johannesburg. From South Africa the band and soloists sailed for Tasmania and Australia, where the soprano scored brilliant successes. New Zealand was visited, and two concerts also were given at Honolulu, Hawaii, en route. When the shores of North America were reached again, the band and the artists found themselves in Vancouver, where the tour across the continent began. The route was down the United States through New Mexico and Texas.

Miss Root is a lineal descendant of Myles Standish on the mother's side; her father is a relative of George F. Root, the song writer, and also a grand nephew of the late Commodore Vanderbilt.

Back now among her friends, the young singer is overwhelmed with questions about the wonderful tour which she made. To tell the half or the quarter of her experiences would require several months, and if the narrative were to be written several volumes might be filled. It is just like a plucky American girl to come out victorious after such a long journey with her health and spirits in fine condition. Miss Root was accompanied by her mother on a part of the journey.

Mr. Sousa, the band and the soloists sailed from New York Christmas Eve, 1910, on the steamship Baltic, for England, and after eight weeks in the British Isles sailed again for South Africa. Then came the Australian and New Zealand tours, lasting from May to August, 1911.

Press notices are appended:

Virginia Root, vocalist, sang Batten's "April Morn" with polished technique.—London Daily News, January 3, 1911.

Virginia Root, in fine, high soprano voice, sang Batten's "April Morn" very pleasingly.—London Stage, January 5, 1911.

Miss Root is a genuine dramatic soprano, who sings with great feeling. She has a splendid voice and her stage appearance is simply superb.—Australian World, January 5, 1911.

The program was greatly enhanced by the effective singing of Virginia Root.—Dublin Mail, February 6, 1911.

Virginia Root, a sweet voiced soprano, who sang with cultured brilliancy, was especially happy in Sousa's "Card Song" and delighted the audience with "Annie Laurie."—Dundee Courier, February 22, 1911.

Virginia Root is a soprano with a truly delightful voice, which she uses to the best advantage.—Sunderland Echo, February 27, 1911.

Virginia Root, a soprano of splendid range, sang the "Card Song" brilliantly, and as an encore sang very daintily "The Goose Girl."—Western Times (Exeter), January 17, 1911.

The last bars welcomed Virginia Root, timed to reach the platform from the true Yankee niggardliness of time. She won the world to silence with a soprano voice so rare, so clear, so superbly trained and modulated, that all the instruments seemed but crudely

human before this fair instrument of divine devising. She rewarded acclamation with a version of "Annie Laurie" that made of the Wanderers a desert of sound, with an oasis of vocal ecstasy that seemed a shrine of spiritual delight. One heard the tramcar bells on Market Square.—Johannesburg Evening Chronicle, March 30, 1911.

Virginia Root sang with rare delicacy and art Sousa's "Card Song" and gave in response to encores "Annie Laurie" and "The Goose Girl." The singer had a hearty reception and she well deserved it.—Dublin Daily Express, February 16, 1911.

Virginia Root's rich and well trained voice won her a great and immediate success.—Sydney Herald, May 17, 1911.

Virginia Root, the possessor of a voice of great purity and freshness, was rewarded with deafening applause. It is safe to say that Miss Root's singing of "Annie Laurie" touched a responsive chord in every heart in that great hall.—Launceston Examiner, Tasmania, May 12, 1911.

Virginia Root has a voice extremely sweet and flexible, and employs it with admirable judgment. The applause of the house led



VIRGINIA ROOT.

to an equally delightful rendering of "Annie Laurie."—Sydney Evening News, May 18, 1911.

Virginia Root sang a captivating valse air, which the brilliant soprano rendered with piquant rhythmic emphasis.—Sydney Herald, May 18, 1911.

Virginia Root, the possessor of a full singing soprano voice, sang with clear enunciation and lively expression.—The Herald, Melbourne, Australia, June 6, 1911.

Virginia Root, whose sweet and sympathetic soprano voice has taken Adelaide by storm, sang with great taste and feeling.—Daily Herald, Adelaide, Australia, June 28, 1911.

Virginia Root, a charming vocalist with a pleasing voice and presentation, rendered a prologue, "The Maid of the Meadow" (Sousa), and for encore sang "The Goose Girl" very delightfully.—Hawaiian Star, September 13, 1911.

Virginia Root has a sweet, fresh voice and sings with taste and notable smoothness.—Victoria Daily Colonist, September 21, 1911.

Miss Root made a brilliant success of her "La Tosca." Upon being recalled she sang "Will You Love Me When the Lilies Are Dead," from one of Sousa's operas.—San Francisco Examiner, October 3, 1911.

Virginia Root, soprano, delighted a big audience with a solo, "The Maid of the Meadows." Her solo was that of a real artist. As the first encore number she entranced her audience with "Annie Laurie" and came back with a pretty little song, "The Goose Girl."—Hanford (Cal.) Daily Sentinel, October 11, 1911.

Virginia Root, soprano soloist, sang "Crossing the Bar" and Sousa's "Miss Industry." This young singer's voice is of a beautiful

quality and so pure that the blending of it with the instrumental tones was a delight.—San Francisco Examiner, October 2, 1911.

Science and Singing.

Dr. Wesley Mills, author of the well known work "Voice Production Based on Scientific Principles," has been continuing his advocacy of scientific methods in vocal teaching whether applied to speaking or singing, in England, where he at present resides, by lectures, delivered in different parts of the country.

There seems to be a heaven quietly working over there in favor of methods that are founded on a more widespread agreement and a sounder basis than the present empirical teaching affords. A large proportion of the more earnest students of singing and speaking, he thinks, would welcome a more scientific teaching. They are looking for something more than "Do exactly as I say" or "Imitate me" and by implication—"Ask no questions." Students of the piano, of the more advanced type, are being given a basis for their technic in anatomy and physiology. Why should not this be so with the students of the voice? Is there not much more reason why this should be the case? Violinists, too, are being aroused to the importance of having a scientific foundation for their technic.

Dr. Mills says: "I was delighted to read what the eminent and thoughtful violin artist, Mr. Hartmann, had to say in THE MUSICAL COURIER of August 2. He rightly places thinking first and muscular movement or 'Practice' second and he would have for teachers 'obligatory standards as in law and medicine.' This I have myself long advocated and until this is required of the teacher of singing, as Mr. Hartmann definitely indicates, there will be that ruinous waste of time and energy with injured voices and disappointed hopes that now are but too common.

"What was the state of the medical profession so long as purely empirical methods prevailed? The introduction of new and scientific methods into medicine within the last twenty years has revolutionized the whole practice of the physician's art.

"The vocal teacher must change with the times or fall hopelessly behind."

Biapham Thrilled Brooklyn.

"David Biapham played upon the emotions of his audience as upon the strings of a harp," is the manner in which the New York Call characterized the baritone's recent Brooklyn recital. "He so entertained his hearers that many of his songs were redemanded, while several encores, each rivaling in interest the scheduled offerings, were added to his program. He held the attention of his public, not only by the exercise of his lyric art, but equally by the educational work and subtle humor of the brief explanatory talks with which he prefaced the individual numbers."

This tribute to Mr. Biapham is typical of the many paid him this season. Throughout his tour, which has taken him to the Far West, his singing has aroused repeated enthusiasm. In New York, Boston, Philadelphia and Chicago, his recitals were tremendously successful, while all through the Middle West, where he made a long series of appearances en route to the coast, his success was unequivocal.

Among the cities in which Mr. Biapham has already been are: Lima, Ohio; Nashville, Tenn.; Birmingham, Ala.; Selma, Ala.; Meridian, Miss.; Natchitoches, La.; Corsicana, Tex., and Austin, Tex. In the West he will appear in Los Angeles and surrounding cities; in San Francisco, and later in the Northwest, returning East the latter part of January.

Katharine Goodson's Coming Tour.

Katharine Goodson, the English pianist, will arrive in New York soon after the New Year and begin her four months' tour under the management of Antonia Sawyer on January 13 with the New York Symphony Orchestra. Miss Goodson plays next in Boston with the Boston Symphony Orchestra at two concerts. The date of her recital in Carnegie Hall, New York, has been fixed for January 30. After that she appears with the Boston Symphony Orchestra in Providence, R. I., and Cambridge, Mass., and later with the New York Philharmonic in New York.

Miss Goodson goes West to fill some engagements, including appearances with the Minneapolis Symphony Orchestra. She must return East for her recital in Boston, March 18; two concerts with Kneisel's Quartet, and on February 12 (Lincoln's Birthday) she is to play in Norfolk, Conn., in one of Mrs. Bridgeman's concerts. After that the pianist has recitals in Buffalo, Baltimore, and other cities, including several schools, like the Miss Masters at Dobbs Ferry, N. Y., St. Mary's Hall, in Faribault, Minn., and Wells College, N. Y.

The reports of Miss Goodson's triumphs in Berlin this winter have been widely recorded in Europe. In America her admirers are reading of her successes.

GREATER NEW YORK

New York, December 11, 1911.

Eleanor Altmann, assistant to Mr. Stojowski, gave a piano recital, December 6, at the Von Ende Music School, where she teaches, playing this program:

Die Felsenmühle	Reissiger
Violin Choir	
Sonata—G minor	Schumann
Nocturne, D flat major	Chopin
Mazurka, A minor	Chopin
Fantasia, F minor	Chopin
Eleanor Altmann	
Last Spring	Grieg-Rice
Von Ende Violin Choir	
Romance for violin	Saint-Saëns
Ottillie Schillig	
(With piano, organ and violin choir accompaniment.)	
Liebestraum	Liszt
Waldestrauchen	Liszt
Amourette de Pierrot	Stojowski
Mazurka Fantasia	Stojowski
Theme Varié	Paderewski
Eleanor Altmann	
Overture—Jubel	Weber
Von Ende Violin Choir	

Here certainly was variety sufficient to show what the young lady could do; sufficient to say she interested her audience at the outset; then charmed them with her poetry of touch, and finally chained their attention because of the splendid way she did everything. Seeking to name a few of the superlative things, the "Waldestrauchen" study by Liszt, the Chopin fantasia, and the two pieces by Stojowski, especially the "Pierrot" piece, original and dainty; these were star pieces, and fixed Miss Altmann high in the esteem of judges. The violin choir gave splendid performances of the overtures, and Miss Schillig shone as soloist, organ and piano assisting.

Margaret Ruthven Lang, guest of honor at the concert of the Manuscript Society, National Arts Club, whose songs were so ably sung by Edith Watkins Griswold, soprano, and Adah Hussey, contralto, sends the secretary of the society the following letter, under date of November 28:

My Dear Mr. Riesberg:

May I, through you, thank the M.S. Society for its kindness and courtesy to me last evening?

I could not find you or President Arens when the taxicab was announced, and was sorry to leave without telling you how very much I appreciated the society's hospitality. Please believe me with sincere gratitude and many happy memories,

Very truly,

MARGARET RUTHVEN LANG.

The concert was interesting in providing a program of music entirely by American women composers. At the next concert it is expected that works by John Adam Hugo (Bridgeport), Harriet Ware (New York) and James P. Dunn (Jersey City) will be performed.

Henry Gaines Hawn's recent dramatic recital under the auspices of the Brooklyn Institute brought him the usual flattering press notices. The interpretation of great literature is no easy matter, requiring brain, heart, voice, study, "body." These qualities are combined in Mr. Hawn, enabling him to give such serious works as the great monolog from Browning's "Ring and the Book," with the dignity and effectiveness which come only from devoted study and assimilation of material. His book on the voice, dramatics, etc., will soon be issued; in this book he has tried to do the world of song signal service, and those who have seen advance sheets say he has succeeded. Reproducing portions of a press notice:

The reading was highly interesting and was given with so sure an interpretation that the character was merged into the reader, and the intensity of the dramatic passages stirred the audience with an admiration for the work that could not be realized from a personal reading. Kipling's "Fuzzy Wuzzy" was fine and dignified, and his "Mother o' Mine" a masterpiece of feeling and tenderness, bringing enthusiastic applause. The program in full proved in its rendition that the reader was an artist of the first order. Every number was thoroughly enjoyed and heartily received.

Elizabeth K. Patterson opened her spacious parlors for "A Talk on Italian Art," given by Lucy Randolph Cantley a fortnight ago, and it proved to be a very enjoyable affair, those attending hearing much of interest. Following the talk Miss Patterson added variety to the occasion by singing these three numbers:

Pur dieci	Lotti
O Come e Vago	Ricci
Danza, Danza	Durante

Clarence Dickinson, Dr. J. Christopher Marks and H. Brooks Day formed a committee of the American Guild of Organists which promoted a social and smoker, Hotel Gerard, December 5. Evening dress was dispensed with, and the occasion proved of a delightful informal char-

acter, promoting good fellowship among members of the guild.

Beatrice Wainwright, soprano; Leo Schulz, cellist, and Bruno Huhn, accompanist, gave a program of music at Short Hills, N. J., December 5, including Italian, German, English and French songs, interspersed by cello pieces by Bach, Haydn, Chopin and Popper.

The National Society for the Promotion of Grand Opera in English is again stirring. Reginald deKoven, president; Anna E. Ziegler, secretary; Walter L. Bogert, treasurer. The board of management includes the following: David Bispham, Walter Damrosch, Reginald deKoven, Arthur Farwell, Charles Henry Meltzer, Albert Mildenberg, Lilian Nordica, Rudolph Schirmer and Mrs. Jason Walker.

August M. Gemünder, senior member of August Gemünder & Sons, married Emelie L. Eisenträger, of Bremen, recently, at Grace Lutheran Church. Karl Feininger played violin selections preceding the ceremony. At the reception, Hotel Majestic, Musin's pupil, Master Stoopack, played, Mrs. Cahoon sang, and Mrs. Feininger accompanied. The new Mrs. Gemünder is an excellent pianist. They live at Ivy Court, 220 West 107th street, Manhattan.

Mrs. Carlton van Valkenburg was at home Saturday, December 9, at 140 West Fifty-seventh street, and there was music from 4 to 6 o'clock. Mrs. van Valkenburg's regular day at home is the first Tuesday of every month.

Lectures and lecture recitals at the Granberry Piano School, in Carnegie Hall, for the next three months, are announced as follows:

*METHODS.

Mr. Granberry.

Wednesdays, from 10:15 to 11:15 o'clock.

December 12—Fundamental Harmony.

January 3, 1912—Form and Elementary Memorizing.

January 10—Elementary Transposition.

January 17—Outlining Second Term Lessons for Beginners.

January 24—Ear Training for Beginners.

January 31—Elementary Sight Reading.

February 7—The First Work in Intervals.

February 14—Dotted Rhythms.

February 21—Irregular Rhythms.

February 28—Staff Writing Exercises, in connection with intervals.

March 6—Classified Intervals.

*Practical demonstrations will form the main body of these lectures, which are arranged to illustrate and supplement the work done in the Faeltien System by the students of the normal department.

HISTORY OF MUSIC.

Dr. Nicholas J. Eisenheimer.

Saturdays, from 11 to 12 o'clock.

December 23—Traditional Melodies and Ancient Christmas Carols. Illustrative program sung by Edna Patterson, contralto.

January 6, 1912—The Beginning of Instrumental Ensemble—Instruments of Percussion.

January 13—The Evolution of the Harp. Selections on the harp will be played by Loretta DeLone, of the Minneapolis Symphony Orchestra.

January 20—The Use of Reed Instruments—The Flute.

January 27—The Forerunners of the Piano. Recital on a Harpsichord by Frances Pelton-Jones.

February 3—Stringed Instruments played by the Bow—The Viola and Violin. Selections played by Alice Ives Jones.

February 10—The Violoncello.

February 17—The Clarinet.

February 24—The Oboe.

March 2—The Bassoon.

March 9—Wind Instruments of Brass—The French Horn.

*Selections on each instrument will be given by players from the New York Symphony or the Philharmonic Orchestras.

Herbert L. Clarke's Tours.

Herbert L. Clarke, the solo cornetist of Sousa's Band, one of the artists who made the famous tour around the world with Sousa, will play on another concert tour this season. Mr. Clarke is a popular artist and his popularity is fully merited. He has played a variety of compositions on his instrument, one of them by himself, called "The Showers of Gold," being on many Sousa programs. Mr. Clarke is rightly ranked as a concert virtuoso.

Friday afternoon and evening, December 8, Sousa and His Band gave concerts at the Armory in Yonkers, N. Y., which attracted record breaking audiences. Mr. Clarke, as one of the soloists of the program for the afternoon, played "Showers of Gold" and received whirlwind applause.

Virginia Root, the soprano soloist, sang brilliantly "April Morn" by Batten, and Nicoline Zedeler, the violinist, played very artistically Sarasate's "Gypsy Melodies."

Chamber Music in Indianapolis.

The Schellschmidt-Carman Trio gave a concert at German House, Indianapolis, Ind., Wednesday evening. De-

cember 6. The members of the trio are Bertha Schellschmidt, violin; Adolph Schellschmidt, cello, and Adelaide Carman, piano. For this concert the trio was assisted by Adolph M. Foerster, pianist-composer, and Lulua A. Fisher, soprano, in the following program:

Trio, F major, op. 6	Bargiel
Songs—	
Ave Maria	Foerster
My Harp	Foerster
(Violin obligato.)	
Adolph M. Foerster at the piano.	
Trio, C minor, op. 29	Foerster

SUNDAY PHILHARMONIC CONCERT.

The program of the Sunday (December 10) afternoon concert embraced Smetana's symphonic poem "Vysehrad," the "Wanderer" fantasia for piano and orchestra, by Schubert-Liszt, prelude and finale from "Tristan und Isolde," by Wagner, and Beethoven's "Eroica." Paolo Gallico was the soloist, Josef Stransky the conductor.

There is a class of conductors to be found everywhere who are possessed of a certain routine, a superficial knowledge of a certain repertory, but who do not enjoy a particle of individuality. If a conductor of this type remains in a small sphere of activity, he may content himself with passable results, but transferred to an exposed position where comparisons are unavoidable, it is but natural that he will become somewhat nervous, and try to substitute the lack of superior qualities by forced and unnatural tricks and an artificial mannerism. This is just the case with Mr. Stransky. There cannot be any doubt now that he is not a brilliant successor of Gustav Mahler. His principal technical faults are a great unrest, which seems to confuse the orchestra considerably, a want of comprehension for rhythmical and dynamic outlines, and the incapacity to compel the orchestra to a strict ensemble. He substitutes haste and restlessness for a well prepared and gradually developed climax, he drags persistently all melodic parts, and his dynamics consist of an inflexible piano and forte without making any attempt to secure intervening nuances. These characteristics were especially noticeable in the accompaniment of the Schubert-Liszt "Wanderer" fantasia and Beethoven's "Eroica." His conception wavers between a hasty noisiness and a hypersentimental effeminacy. His gestures are exaggerated and often have a touch of absurdity. In passionate moods his arms saw and thrust the air, but whenever sentiment overpowers him he almost embraces the orchestra.

Smetana's "Vysehrad" is a monotonous, melancholic reflection, which does not make any appeal to the intelligence of a conductor. But very large are the demands of Liszt's transcription of Schubert's "Wanderer" fantasia on the soloist and the conductor. In this dialogue between piano and orchestra, both parts must be evenly balanced. Paolo Gallico, who played the piano part, may be an efficient parlor player, but his abilities do not suffice for the concert hall. His tone is insignificant, his technic is unreliable, and his conception commonplace. His playing was entirely drowned by the orchestra in the forte parts. His solo in the adagio was interpreted with the naïveté of a vocal pupil doing one of the sweetish, perfumed arias by Bellini. Mr. Stransky did not seem to be very familiar with the score, upon which his eyes rested so fixedly that he often failed to give the necessary signs to the orchestra. Many mistakes occurred. The woodwinds lost their entrance in the scherzo, the trumpet in the fugue came too late, and the ensemble often was in great danger. But worse than mere technical mistakes was the misinterpretation of the character of the composition. A classical work like this cannot endure the rhythmical and musical distortion it had to suffer from the conductor and the soloist.

In the "Eroica" symphony, the same Stransky unrest appeared. The allegros appeared like prestos, the themes were dragged, and the tonal balance lacked purpose. The French horns produced a crude, unmelodic and ear-offending noise, spoiling the composition every time they were let loose, whether in solo or accompaniment. Does Mr. Stransky not hear this? Is he not able to keep the brass within the bounds of propriety? Mistakes occurred also in the funeral march, where one careless violinist began too soon, and in the fugato of the finale, where the instruments went on in different tempis in complete disagreement with the conductor. In many other places, too, the uncertain ensemble gave evidence of negligence and nervousness.

Spalding Plays with Thomas Orchestra Today.

Albert Spalding will be the soloist this afternoon, Wednesday, with the Theodore Thomas Orchestra, at Carnegie Hall, New York. This is the first time this orchestra has played in New York in thirteen years. The program follows:

Overture, Coriolanus	Beethoven
Tone poem, Don Juan	Strauss
Concerto for violin	Elgar
Symphony No. 2, D major; op. 73	Brahms

BROOKLYN

BROOKLYN, December 11, 1911.

It is an "oft told tale" to speak of the beauty and finished performances given by the Boston Symphony Orchestra. Friday evening of last week the Boston Orchestra paid its December visit to Brooklyn, with Kathleen Parlow appearing as soloist of the concert. Again it becomes necessary to state that the house was sold out and that the audience represented the culture, brains and wealth of Brooklyn. The principal offerings of the evening were played at the Boston Symphony Saturday matinee in Carnegie Hall, and therefore no extended comment is here required. The program follows:

Symphonic suite, Scheherazade (after The Thousand Nights and a Night), op. 35.....Rimsky-Korsakoff
Fantasia on Scottish folk melodies for violin and orchestra, op. 46.....Bruch
Prelude to The Afternoon of a Faun (after the eclogue of Stéphane Mallarmé).....Debussy
Overture to the opera Oberon.....Weber

A conductor with greater imagination than Mr. Fiedler possesses would have brought out greater contrasts in the Rimsky-Korsakoff suite, but throughout the performance the tone quality of the orchestra was a joy to hear. Anton Wittek, the concertmaster, and Heinrich Warnke, who divides with Alwin Schroeder the cello solo work, both distinguished themselves in the incidental solos in the "Scheherazade." The woodwind instruments, which have much to do in this composition, likewise caused the listeners to wish that more such music might be heard when conductors plan modern programs. Miss Parlow, who had a previous appearance in Brooklyn this season with the New York Symphony Orchestra, created a sensation by her share in the presentation of Bruch's "Scotch" fantasia. The entire work was played in Brooklyn. When Miss Parlow performed the same composition with the New York Symphony Orchestra at the Century Theater last month, only three movements were played. The young violinist was in superb form, and played with that luscious tone, purity of intonation and almost masculine breadth of conception which have combined to give her a unique position among the world's greatest artists. Brooklyn audiences thaw out once in a while, and last Friday Miss Parlow's wonderful double stopping and legato, and that heavenly tone, stirred the house to unite in a splendid ovation to her. As Professor Hooper, director of the Brooklyn Institute, said in the greenroom when presented to Miss Parlow: "You have a beautiful instrument, and play it most beautifully." The Debussy prelude and the familiar overture to Weber's opera, "Oberon," completed a night that will be recalled with keenest pleasure, particularly when one reflects upon some of the hours wasted in listening to musical performances of inferior nature.

Musical clubs in the country planning to give Bruch's cantata, "Frithjof," with one accord engage Reinald Werrenrath to sing the baritone solos. There were several demands from clubs this season, and the season is still young. While Mr. Werrenrath is wanted for the part in remote sections of the country, the local musical directors also try to secure him, and Sunday of last week, when the Brooklyn Saengerbund gave a concert at the Majestic Theater, Mr. Werrenrath essayed the role of the hero in Bruch's work, besides singing a group of songs and appearing in the finale from Lortzing's "Undine." He was in his best condition, and his noble voice aroused enthusiasm. "Frithjof" closed the concert. Agnes Kimball sang the soprano part. Mr. Werrenrath's group included "Laud der Welt," by Grieg; Bruno Huhn's "Invictus," and "Days of Long Ago," by Searle. There was an orchestra, too, assisting the club. Both the mennerchor and the women's chorus sang several selections unaccompanied. Miss Kimball sang the Elizabeth aria from "Tannhäuser" and three songs—"Ein Traum," by Grieg; "Die Lorelei," by Liszt, and Cadman's "From the Land of the Sky Blue Water." The concert was directed by Frederick Albeke. The honors of the night were won by Mr. Werrenrath, whose voice and musicianship are of a kind not often heard at club concerts in Brooklyn.

Thursday evening of last week, the Brooklyn Apollo Club opened its thirty-fourth season with a concert at the Academy of Music. Nina Dimitrieff, the Russian soprano, was the star of the evening, singing first "O Patria Mia," from the third act of "Aida," and later songs by MacDowell, Hahn and Mary Turner Salter. Madame Dimitrieff made her first appearance with the club; but judging by her reception, it will not be the last. This singer has an individuality of style as well as a winning voice. The club numbers were varied. The late Dudley Buck's setting for "King Olaf's Christmas" was a feature, and

there were other attractive selections by Bullard, Dvorák and Elgar.

Tonight (Wednesday, December 13), old memories will be awakened by the coming of the Theodore Thomas Orchestra, which is to give a concert at the Academy of Music under the direction of Frederick Stock. Albert Spalding will be the soloist in the following program:

Overture to Der Freischütz.....Weber
Symphony No. 3, C minor, op. 67.....Beethoven
Concerto for violin, No. 3, B minor, op. 61.....Saint-Saëns
Andante (second movement), from Faust Symphony.....Liszt
Finale from Das Rheingold.....Wagner

Marie Rappold, whose home was in Brooklyn for many years, is to sing at the benefit for Dr. John W. Schilge on Sunday afternoon, December 17. Saturday evening, December 16, Madame Rappold will sing the role of the Princess at the performance of "Lobentanz," which will be



FELIX FOX.

given by the Metropolitan Opera Company in Brooklyn. This will be Madame Rappold's first appearance in Brooklyn this season, and the first time she has sung the part of the heroine in Thuille's opera, one of the novelties of the season.

Minna Kaufmann's Musicale Reception.

Minna Kaufmann, the soprano, gave a musicale reception Saturday evening of last week at her Carnegie Hall studio in honor of Maurice Lafarge, of Paris. Madame Kaufmann was assisted by her two brothers in entertaining her guests, most of them prominent in the musical and theatrical life of the city. The singer is always a charming hostess and although somewhat fatigued from seeing to the comfort of those attending the reception, Madame Kaufmann sang delightfully a number of French and German songs. Mr. Lafarge sang by request some French chansons and later the Rodolfo aria from "La Bohème." The guest of honor also played brilliantly some airs from Tchaikowsky's opera "Eugene Onegin." Miss Redmond, one of the guests, sang an aria from "Louise" and the "Jewel Song" from "Faust."

Tuesday evening, December 19, Madame Kaufmann will sing for the Tonkünstler Society. Here is a singer who should be heard more frequently in New York. Minna Kaufmann's art is beautiful and her voice has gained in volume without losing any of the refined and peculiarly lovely timbre. But of more value than voice is Madame Kaufmann's style of singing. She is one of the few women of the day who may rightfully be termed a lieder interpreter. Madame Kaufmann's delivery is soulful and no matter what she sings the listener is charmed and instructed.

Felix Fox with New York Symphony.

Before an audience that filled the Lyceum at East Orange, N. J., and left nothing to be desired, either in point of brilliancy or enthusiasm, Felix Fox, the well known Boston pianist, made his appearance as soloist with the New York Symphony Orchestra, at the first concert of its Orange series, December 7, and created a furore with his rendering of the Liszt E flat concerto.

The program of this event took the form of a Liszt centennial and included for the orchestral numbers the three symphonic poems, "Tasso," "Mazeppa" and "Les Préludes," in addition to the "Gretchen" movement from the "Faust" symphony. As these are thoroughly familiar to all concertgoers the interest naturally centered in the first appearance of Mr. Fox, whom many in the audience knew by reputation, while others who had heard him before anticipated with great eagerness the opportunity of hearing him again.

That this feeling was justified became apparent at once after he had struck the opening chords of the first movement. Sonorous, big, full of dignified portent, rather than the bombast which so often marks the opening movement of this number, as played by others, Mr. Fox carried much of this idea through the entire concerto. Whether it was the indescribable grace and elegance of his phrasing and technic in the bravura passages, the warm colorful playing of the lovely slow movement, or the splendid spontaneity and superb rhythmic sweep of the closing movement, Mr. Fox was equally at home in all these moods, and gave a rendering of the much played concerto which will linger long in the memories of those present. In piano playing, as in any of life's vocations, the adage that many are called but few chosen always holds good. Mr. Fox being peculiarly well fitted by reason of his fine intellectuality, sincere musicianship and great musical gifts to maintain his enviable reputation as a virtuoso, has now reached the rank where musicians everywhere may point to him as a pianist whose achievements place him among the leaders in his profession. The audience recognizing this fact unmistakably, literally overwhelmed him with applause at the close, which did not cease until Mr. Fox returned four times to acknowledge the tumultuous ovation.

Madame Borden-Low's Musicale.

Madame R. Borden-Low gave a musicale reception at her home, 43 West Tenth street, New York City, Tuesday evening of last week, at which about one hundred guests enjoyed the hospitality of the singer. A feature of the evening was the exhibition of a new portrait of Madame Borden-Low painted by Chester Coleman Hayes, which shows the subject dressed in a Marie Antoinette costume.

During the evening Mrs. Low sang, accompanied at the piano by Edward Falck, assistant conductor at the Metropolitan Opera House. The first part of the program was devoted to French music, consisting of an air from Gounod's "Sapho," an air from Debussy's "L'Enfant Prodigue," "La Fleur et le Papillon" by Reber, "J'ai dit à mon cœur" by Mathe, and "Il était un oiseau" by Monsigny. Later in the evening Mrs. Low sang two manuscript songs in the mood of folk songs; the first, a free translation of "Les Belles Manières" (Good Manners), and the second, "The Dancing Girls," were sung in English and the soprano accompanied the second with an original and delightful dance.

Success of a Ross David Pupil.

Following are a few opinions of Rena Lazelle, pupil of Ross David:

Miss Lazelle was in splendid voice and rendered her numbers most delightfully. Her voice is a rich and beautifully sweet soprano. She sang four groups of songs, French, German, English and old songs. In these she displayed her remarkable voice and the splendid command she has of it. The splendid work made friends of all who heard her.—New London (Conn.) Globe.

A good sized audience greeted Miss Lazelle and was delighted by the sweetness, power and understanding of her work.—New London (Conn.) Day.

The audience listened enraptured to a voice that is the very essence of sweetness, joy and tenderness. Rena Lazelle is of charming personality and she adds a dainty touch of individuality to her songs.—New London, Conn., Telegram.

The chief interest was centered about the character of the Shepherdess and the sweet voice of Miss Lazelle. Her carefully trained voice is of marvelous perfection of beauty and purity of tone. She played the role of the Shepherdess with pleasing grace and dignity.—Ashbury Park (N. J.) Journal.

"Why don't you speak to that prima donna about her careless performance?"

"I don't dare," replied the manager. "When I talk to her, she sings her part of the conversation, and she has a contract with me for ten dollars a note."—St. Paul Pioneer Press.

FRANCES ALDA'S SONG RECITAL.

Opera singers of this day are endowed with far more ambition than their predecessors of a former generation, and that accounts for the number of artists trained for the operatic stage who sooner or later enter the difficult field of the lieder interpreter.

Tuesday afternoon of last week it was Frances Alda's turn to give a recital in Carnegie Hall. The prima donna, formerly of the Metropolitan and Boston Opera Companies, appeared before a large and very friendly assemblage. As her recital progressed the occasion partook of something in the nature of a musical "at home." The soprano on the stage exchanged friendly greetings with her many former colleagues scattered about the auditorium. The majority of those in the house who were not opera singers engaged themselves zealously between the song groups, in looking up and down and east and west in order to see at close range the idols of the Opera. Caruso, Amato and Toscanini constituted an important trio in a first tier box directly opposite the footlights. Marie Rappold was the center of attraction in another loge nearby. Heads bobbed up and down and opera glasses were freely used. This restlessness was hardly conducive to the proper enjoyment of a song recital, which, after all, is a serious affair. But Madame Alda is not to blame for vulgar curiosity.

The program of the afternoon was planned to interest vocalists as well as the army of mere entertainment seekers. It was a commendable list, and sung in the following order:

Quand le bien aimé reviendra.....Dalayrac (1786)
Il était un oiseau gris.....Monsigny (1764)
Je ne suis qu'une Bergère.....Philidor (1762)
C'est mon Ami.....Marie Antoinette
Dites, que faut-il faire? (P. Viardot).....Air XVIII Siècle
Ich liebe dich.....Beethoven
Intermezzo.....Schumann
Stille Thänen.....Schumann
Auf dem grünen Balkon.....Hugo Wolf
Botschaft.....Brahms
Je pleurs dans mon Cœur.....Debussy
Le Colibri (first time).....Chausson
Apaisement (first time).....Chausson
Berceuse (first time).....Gretschaninow
Petit Oiseau (first time).....Gretschaninow
Thou Art a Child (first time).....F. Weingartner
My Heart.....Randegger
Jean.....Spross
Expectancy (by request).....La Forge
The Voyager.....L. V. Saar

Madame Alda evidently was nervous, for she began her first song very unsteadily. It was not the best idea in the world for her to open her program with the old French songs. The modern French group would have served more usefully in hiding the shortcomings of the soprano's voice and her method of singing. The ancient chansons require a polished style of delivery, and elegance in expression, and vehemence and will power are not sufficiently effective substitutes. Madame Alda is reputed to be a soprano légère, and sometimes is called a lyric soprano. No matter what she is termed, her true vocal classification is that of a mezzo with a good high register. Her medium tones are often beautifully colored, but as she ascends the scale she tightens her muscles instead of relaxing them, and thus her upper tones are small and pinched, and at times almost piping and of brittle, metallic quality. When the natural compass of the voice is forced up or down the result cannot well be otherwise.

While Madame Alda made a sincere effort in the German lieder it did not take long for her well wishers to regret that she had attempted Beethoven's "Ich Liebe Dich" and the Schumann, Wolf and Brahms songs which followed. The Beethoven and Schumann lieder were wholly beyond the singer; she did better with Wolf's romantic "Auf dem Grünen Balkon." Brahms' "Botschaft" was begun with too much volume, and it lacked that compelling rhythmic charm which the score contains when properly delivered.

When Madame Alda reached her group of modern French songs, she seemed to be in her element, and it was in these and in the English songs in which the audience liked her best. The dainty cradle song by Gretschaninow (sung in French) had to be repeated. "My Heart," by Alberto Randegger, the assisting pianist, was another repetition. The songs marked "new" and "first time" were agreeable without being overweighted with anything profound. The Weingartner song (sung in English) and the second by Chausson and the first of Gretschaninow, were delightful and well within the range of the performer's powers. The songs by Spross, La Forge and Saar proved to be the happiest of the selections and they were admirably sung.

Summing up the Alda achievements, it was disclosed beyond a doubt that the characteristic domain of the lady is that of the English ballad, in which she displayed every desirable quality, and the modern salon songs were done by Madame Alda with many refinements in diction and phrasing. Numbers dependent for musical effect upon pure and sustained tone and historical knowledge of ancient singing modes are not in Madame Alda's line any

more than the German lieder. In the latter she does not possess the power to suggest true Teutonic "Innigkeit," to color and modulate her voice appropriately to the deeply felt moods of Brahms, Beethoven, Schumann and Wolf, and to characterize the various incidents and phases of the text plots. No opera singer who fails to be great in song recital need feel any compunction about such an experience. Opera art and lieder singing are as like and yet as dissimilar as oil painting and water color.

There were times when the recital was marred by the mannerisms of the accompanist, who conducted himself occasionally as if he were afraid that the singer might monopolize all the attention of the audience.

After the group of French songs another commotion was caused by the ushers, who rushed down the aisles bearing floral tributes, many of them of palpable value. One basket of pink roses was ornamented with the sculptured figure of a white elephant about as large as a kitten. This strange souvenir was sent by one of the opera singers whose hobby is elephants.

Encores were demanded and graciously given. Among the extra songs was Cadman's beautiful Indian lament, "From the Land of the Sky Blue Water."

REGINA MUSIC.

REGINA, Canada, December 1, 1911.

Mark Hambourg played here November 15 in the City Hall Auditorium to a good-sized audience. With his wonderful technic, beautiful tone and musicianly interpreta-

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tions the pianist made an even greater impression than on his previous appearance two years ago. He was enthusiastically received and recalled many times. Mrs. Hambourg, the charming wife of the artist, was a much-feted guest during her few days' stay in the city.

Kubelik was heard here Saturday, November 18, assisted by Eva Mylott, contralto, and Ludwig Schwak, pianist. A highly interesting program was given.

The Women's Musical Club is looking forward to a good season. Owing to the resignation of the president and vice president, a special meeting was held last week, at which Mrs. Reed and Mrs. Tanner were elected to the two offices.

Maud Moir, of Winnipeg, has been appointed soprano soloist in the Presbyterian Choir here. She has opened a studio.

Kubelik will no doubt long remember his Saskatoon concert. By some mishap his manager and valet missed the train. They had the famous violin. A special car was chartered at once, but did not arrive in Saskatoon until 9.30, so Kubelik was obliged to use a borrowed instrument for the first half of the program. E. M. C.

Gruppe Under Sawyer Management.

Paulo Gruppe, the young Dutch-American cellist, who recently returned from triumphs in Europe, is now under the management of Antonia Sawyer. Mr. Gruppe has a number of concerts in the East before he goes West to fill some dates. His New York concert will be given soon after the New Year.

Ossip Gabrilowitsch, Pianist.

Ossip Gabrilowitsch began his season as pianist with a recital in Würzburg, repeating the same program a few days later in Augsburg, and later in Munich, which recital has already been noticed in the Munich letter. Following are a few press comments from Würzburg and Augsburg:

As pianist, Ossip Gabrilowitsch is a sharply characterized personality. In the first movement of the Beethoven A major sonata he played with a coolness of touch which only served to more strongly accentuate the passionate way in which the following largo was given. And this same fiery, passionate playing remained a feature of his playing through the whole program to its brilliant close with Liszt's F minor study. His technic permits him to call into play every color effect which is possible on the piano. The clou of the evening was the Schumann G minor sonata, which the pianist gave with a full appreciation of all its fine contrasting values.—Würzburger Lokal Anzeiger, October 21, 1911.

Gabrilowitsch must be counted as one of the greatest and best pianists of the present day. He has an astounding technic, which, in combination with a deep-felt, classic and highly rhythmic style of interpretation, brings out the niceties of every composition with a clearness and luminosity which compels the hearer to instant approval.—Neue Würzburger Zeitung, October 22, 1911.

Gabrilowitsch's playing is distinguished by a rather sparing use of the pedal which is greatly to its advantage. A great many virtuosos imagine it impossible to play a forte passage without use of the pedal, but it is just here that Gabrilowitsch's playing wins in clearness through his moderation in use of the pedal. The Schumann sonata was a truly brilliant performance, especially the stormy presto. We know of no one who can equal him in the Sapelnikoff "Elftanz" and the Moszkowski G flat major study. How wonderfully the melody stood out, and with what ease did he play the accompanying runs and arpeggios! That is true too of the numbers from Chopin and Liszt. No wonder that salvos of applause called him out again and again at the end.—Würzburger Volksblatt, October, 1911.

Gabrilowitsch's playing is worthy, clear and reposeful—far, far away from the eccentric posing which is characteristic of too many virtuosos. Even in light, soft passages his playing never once loses its manliness—it never becomes sentimental. He has an immense technic which overcomes all difficulties without once thrusting itself into the foreground of interest. The two compositions of the artist which appeared on the program, "Meditation" and "Intermezzo Appassionata," are made with cleverness and understanding, somewhat in the style of Schumann.—Augsburger Neueste Nachrichten, October 24, 1911.

Gabrilowitsch, a rhythmical Caesar, a master of form and color, played the Beethoven sonata in exactly the way it should be played, and was fully in his element, too, in playing the romantic Schumann G minor sonata. Moszkowski is still more to the taste of this brilliant rhythmicist. In the G flat major study he gave us with his ten fingers a whole modern French orchestra, without slighting one single instrument. By an artist of Gabrilowitsch's versatility it goes without saying that Chopin and Liszt, both of whom are extremely sympathetic to him, were really the culmination of the program.—Neue Augsburg Zeitung, October 24, 1911.

Ossip Gabrilowitsch, the favorite of the Augsburg concert going public, had another triumph at his concert last Sunday evening. In considering such virtuosity as his, it is hard work to single out any special point for praise. It seems to us that in versatility, in the development of every side of piano playing, he stands ahead of any of his fellow artists. Bach, Beethoven, Schumann, Chopin, Liszt and his fellow countrymen Glazounow, Sapelnikoff and Moszkowski, were all interpreted with equal intelligence. The applause was really frenetic, and especially hearty after the artist's own compositions, a "Meditation" and an "Intermezzo Appassionata."—Bayrische Kurier Fremdenblatt, October 25, 1911.

If there was any person in Ossip Gabrilowitsch's concert last Sunday evening who did not know that the artist belongs to the very greatest piano players of the present day, he must have undoubtedly become aware of that fact before the end of the concert. He is no poseur. With the aid of his never-failing technic, his effects are produced as a matter of course, quietly and without effort. The hearer is borne along unconsciously on the flood of music, without once being made to think of its production. The storm of applause raised by his performance of the virtuoso pieces which closed the program compelled the player to pour considerable encore-oil upon the troubled waters.—Augsburger Abendzeitung, October 24, 1911.

Anna Case Scores Another Success.

In the concert given by the Schubert Glee Club, of Jersey City, in the High School Auditorium on Tuesday evening of last week, Anna Case, the brilliant young soprano of the Metropolitan Opera Company, won a most unusual success, being recalled several times, and expressions of admiration were lavished upon her.

In the review of the concert the Jersey City Journal of December 6 speaks of her as follows:

Miss Case had selected an aria from Gounod's "Mireille" as her first selection. It is a florid bit of melody, and in it the soprano had full opportunity to display all the wonders of her high coloratura voice; her ability to reach and to hold high notes, to sustain long passages and to trill and perform almost all the many variations the human voice trained is possible of, was given full vent. Needless to add she received a storm of applause and generously responded by singing "The Cuckoo."

Miss Case had three songs in a group, "The Sacred Fire," by Russell, and two songs by Richard Strauss, "Cecilia" and "Serenade," and then as an encore "Laddie," in which she put a pathos and sweetness that showed still another quality in her voice and one that pleased many, much more than all the notes and trills of the more ambitious numbers. For, after all, the ability to move one's audience is greater power than to compass several octaves, though both are possible, as Miss Case showed last night.

Publications and Reviews.

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

Rob. Forberg, Leipzig.

"TWELVE STUDIES OF CHOPIN—FINGERED, EDITED AND ANNOTATED." By Eugen d'Albert.

This same Eugen d'Albert, who won fame first as a superb pianist and the highest esteem of his master, Liszt, has also composed German grand operas that have achieved remarkable success all over Germany, and have crossed the sea. But it is in his work as an editor of the best of the piano classics that we must judge him on this occasion. Even if we forget his fame as composer and pianist we must acknowledge that his editions and annotations are very valuable to the artist and student alike. He explains where certain inner voices are to be accentuated, where certain accents must fall, where to hurry and where to tarry, with all the passages fingered, and all pedal marks. He frequently suggests the character of the work in a brief sentence which cannot but put the performer in touch with the composer's meaning. He describes the A minor etude, op. 25, No. 4, thus: "A nocturne. Phantastical phantoms are whirling through the twilight." The etudes he has edited are: Op. 10, Nos. 3, 5, 6, 9, 11, and op. 25, Nos. 2, 4, 5, 8, 9, 10, and 12. The Robert Forberg engraving and printing is also excellent.

"FORTY DAILY STUDIES FOR LEFT HAND." By Mary Wurm, op. 51.

These short studies make no pretense of any musical value. They are intended solely to strengthen the left hand of a pianist, and some of them require no little skill. We commend them for their practical utility.

We have also received two original compositions by the same composer, a song without words, and an "Idyl." They are both easy and melodious.

"CONCERTO FOR DOUBLE BASS." By Fr. Cerny, op. 20.

The composer of this remarkable work is a professor in the Conservatory of Prague and he evidently has an extensive knowledge of what is possible on the double-bass in the hands of an exceptional soloist. He has written for a four-string bass and directs the player to tune one tone higher than usual. The low E becomes F sharp,

the A becomes B, the D becomes E, and the G becomes A. This gives the player much more tightly stretched and, consequently, more brilliant, strings. He then writes his solo in the easy key of G and, of course, puts the orchestral accompaniment in A in order to make it in tune with the higher pitch of the solo instrument resulting from raising each string a whole tone. Paganini did this same thing in some of his feats of brilliancy. When we speak of this work as remarkable we refer only to the bewildering difficulties of the solo part. Harmonically the work might have been written a hundred years ago by Carl Czerny. Fr. Cerny, however, has written a work that could only have been done by a man who had made a long and special study of the double bass, and he merits praise for accomplishing so well so thankless a task. It is certain that he cannot grow rich on the sales of such a work as this. We may conclude, therefore, that enthusiasm for the instrument, and not money, was the motive power which sustained him in his melodic tussle with the indomitable giant of the fiddle world. The concerto is written in the classical form of three movements, and the accompaniment is for the piano. In order to assist the reader, the solo part is also printed in the key in which it sounds, as well as in the key in which it is written. It is deserving of the attention of all bass players, even of those who can only play "at" it.

"SIXTY ELEMENTARY STUDIES FOR THE VIOLIN." By Franz Wohlfahrt.

Re-edited by Alfred von Sponer, who has also added a number of extra studies to complete the work "so as to produce a perfect course of instruction for the lower grade." The name of Wohlfahrt is too well known to require any praise from us. We shall content ourselves with calling the attention of our readers to the excellent editing of Sponer, and the beautiful printing of the publisher Forberg.

Ed. Bote & G. Bock, Berlin.

"SIX PIECES FOR PIANO, OP. 54." By Alfred Grünfeld.

These comparatively simple piano solos are well suited for teaching purposes, as they are interesting without being in the least degree profound or complicated and are carefully edited and printed. The names of the six pieces are, "Petite Gavotte," "Nocturne," "Berceuse," "Serenade Espagnole," "Chanson sans paroles," "Capriccio." The Berceuse is a good study in rhythm for the student, as the upper part is in 6-8 and the lower part in 2-4.

White-Smith Music Publishing Company, Boston.

"SONGS FOR THE HOME AND KINDERGARTEN." By Ida C. Knapp.

It is well that some one now and then holds out a helping hand to the little children who cannot keep step with the

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march of modern music. The great composers incessantly struggle to plant their banner of "Excelsior" so high among the ice and snow of the mountains that they often forget the flowers of the valley. Some of us, however, remember the days of long ago when little brothers and sisters mingled their childish trebles in music that had no bitter with its sweet and that required no shadow to offset its sunshine. Visions of a home long vanished, of loved ones far across the sea, and of parents in the great beyond, come crowding on us as we turn the pages of these songs. But, after all, it matters not so much how these ditties appeared to us as how the children will like them. And we cannot see how the little ones can fail to be pleased with their ingenuous melody and simple charm. It is pleasant to think that parts of these little tunes will haunt the memory of some of the children all through life to extreme old age. It is no small matter to make an impression on the heart of a child and to help to mould the makers of the nation.

We notice a misprint in the sixth measure of the voice part of "Grandfather's Dance," page 15. The second note should of course be C. Why not give the second stanza of "Twinkle, Twinkle, Little Star"?

The use of the slang word "peek," in place of the correct word, "peep," on page 18, is a very insignificant blemish. We may point out, however, that if this volume finds its way to England, or any English speaking country other than the United States, the word "peek" will be hailed as a curiosity and branded as an Americanism. In our opinion a word that belongs to a dialect is undesirable in a poem like "Mother and Baby," which is written in such excellent English. That great American literary artist, James Russell Lowell, uses the word only with an appropriate setting of dialect: "Zekle crip' up quite unbeknown an' peeked in thru' the winder." (Standard Dictionary.)

December 5 the celebrated Swiss pianist, Rudolf Ganz, was heard at Fort Worth, Tex., in recital under the auspices of the Euterpean Club.

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MINNEAPOLIS

MINNEAPOLIS, Minn., December 9, 1911.

The program for last Sunday's popular concert, at which Christine Miller was soloist, comprised the following numbers: Marche grotesque (Joyeuse), Chabrier, Overture to "Le Roi d'Ys" (Lalo), symphonic poem, "Die Moldau" (Smetana), Dance of the Slaves from "Iphigenia in Aulis" (Gluck-Mottl), Canzonetta (Godard), Air de Ballet (Pitt), Irish Rhapsody (Stanford). Miss Miller sang the Don Carlos aria "O Don Fatale" (Verdi) and Lia's aria from Debussy's "L'Enfant Prodigue."

The Voice Teachers' Guild met at the West Hotel Wednesday evening to discuss the subject "Resonance—Types of Voices."

J. Victor Bergquist gave an organ recital Friday evening in Augustana Church, assisted by Ada Dahlgren, contralto.

Pupils of Margaret Drew appeared in a piano recital at Metropolitan Hall Friday evening.

The third of the series of grand opera lecture-recitals by Mildred Phillips was given at the Radisson Friday morning. The subject was "The Secret of Suzanne."

Vivia Conner Lyon, assisted by Marie Gjertsen Fischer, appeared in recital at First Unitarian Church Monday evening. Her program held the Praeludium and Toccata of Lachner; Brahms' Capriccio in B minor and Chopin Nocturne and Waltz; Liszt D flat etude and the Spinning Song from "The Flying Dutchman" (Wagner-Liszt). Mrs. Fischer interpreted two groups of poems: three Kipling poems, "L'Envoi," "Danny Deever," "Mandalay"; and spoken songs set to music by Koerner: "Let Whoso Will Sing Towns and Towers" (Richard le Gallienne), "A Lullaby" (Kingsley), "My Ships" (Wilcox), in which she was accompanied by Bertha Marron. Mrs. Lyon has recently returned after an absence of some time spent in study and the filling of concert engagements, and has reopened her studio in the Frank Building.

Jennie F. Sedgwick gave an instructive illustrated lecture on "The Era of the Clavichord" before the students of the Minneapolis School of Music, Oratory and Dramatic Art this morning. Miss Sedgwick's talk was particularly interesting to the large class of students of musical history. Julian Johnson, an advanced piano pupil of Carlyle Scott, will give the program for the regular Saturday morning recital hour, December 16. He will be

assisted by Vivian Patridge, soprano, and Bertha Thorsgard, soprano, pupils of William H. Pontius. Emma Olsen, pianist, pupil of Wilma Anderson Gilman, will give a recital in the school hall, December 14. She will be assisted by Dorothy Kurtzman, reader, pupil of Mr. and Mrs. Charles M. Holt. Laura Nummedal, pupil of Kate Mork, furnished piano solos for the young people's meeting at South Bethlehem Church, December 6. Piano pupils of Kate Mork and violin pupils of Norma Williams will appear in a recital in the school hall, December 16. Edna Brunius Funk, of the faculty of the Minneapolis School of Music, was presented in a recital in the school hall, December 6. The Minneapolis Journal had the following to say of her success:

Dependable technique, easy grace, an even legato and the ability to make the piano sing were the distinguishing features of Edna Brunius Funk's playing last night at the Minneapolis School of Music, Oratory and Dramatic Art. Miss Funk is the latest addition to the faculty, and a large audience attended the presentation recital. Miss Funk opened the program with Mendelssohn's prelude in E minor, followed by Schumann's "Papillons," a work frequently heard in Minneapolis this season, despite its technical difficulties. Chief interest centered in the group of Chopin numbers, which Miss Funk played with much skill and appreciation of their differing beauties. Especially noteworthy was her playing of the study for the black keys, in which she displayed all the characteristics of her art, which has developed in the brilliant, but ever sane, school of Godowsky, under tutelage of Louis Bachner. A Schubert minuetto, Moszkowski's "Autumn," Strauss' "Reverie" and MacDowell's concert etude made up the remainder of the exacting program, the MacDowell study affording opportunity for brilliant scale work and difficult octave playing.

The value of conscientious and correct teaching was exemplified Wednesday evening, December 6, in an exacting program presented by eight advanced pupils of Signa C. Olsen in the school recital hall. William H. Pontius, the director of the Music School and head of the vocal department, was represented by Helen Guile, soprano, and Esther Jones Guyer, contralto. Miss Guile's clear and well-schooled lyric voice was very effective in her two numbers. Mrs. Guyer has a vibrant, rich contralto, which she used in musicianly manner, particularly so in "The Parting Rose," by Pontius, and the "Flower Song" from "Faust." Three one-act plays—"The Merry Widow Hat," "The Burglar," and "A Blind Attachment"—will be presented under the direction of Mr. and Mrs. Charles M. Holt in the school hall Friday evening, December 15. The following girls will take part: Minnie Berkey, Queenie Buckley, Mary Bray, Lora Francois, Maye Mars. "The Schoolmistress," Pinero's three-act comedy, will be put on at the school hall Tuesday evening, December 12. Alice O'Connell, of the dramatic department, is in Fergus Falls, Minn., for a few days to coach the high school

class play, "The Rose o' Plymouth Town." Harriet Hetland, of the dramatic department, has two classes at the Y. W. C. A. in St. Paul. Lora Francois, pupil of Mr. and Mrs. Charles M. Holt, read for the girls at Bemis Bag Factory last Tuesday, and again at Riverside Chapel Thursday evening.

The first of the series of three concerts by the Y. M. C. A. Symphony Orchestra, under the direction of Morris D. Folsom, was given Friday evening at the Y. M. C. A. Auditorium. Otto Meyer, violinist, was the assisting soloist. The program follows:

Overture—Marriage of Figaro.....Mozart
Symphony A minor, Scotch.....Mendelssohn
Concerto No. 2 in E.....Bach
Otto Meyer.
Accompaniment string orchestra.
Selections for string orchestra—
Aase's Death.....Grieg
Anitra's Dance.....Grieg
Solos for violin—
Meditation from Thais.....Massenet
Witches Dance.....Paganini
Otto Meyer.
Mr. Folsom at the piano.
Suite.....German
Valse Gracieuse.
Souvenir.
Gypsy Dance.

On Wednesday afternoon at 4 o'clock a program will be presented at the Northwestern Conservatory by Fredric Fichtel's Ensemble Class (piano). MARY ALLEN.

Interested in Henriette Wakefield.

Henriette Wakefield, mezzo soprano of the Metropolitan Opera House, has filled several concert engagements this season under the management of the Concert Direction M. H. Hanson. Madame Wakefield will sing at a number of the spring music festivals, an strange as it may seem, this American singer has won greater popularity among the leading German musical clubs in the country. The musical directors of these clubs have been interested in Madame Wakefield since her triumphs at the National Saengerfest in Milwaukee in June of this year.

Madame Wakefield is impressive in small as well as in important roles. In a review published in the New York Times, December 5, of the performance of "Haensel and Gretel" at the Metropolitan Opera House, the critic of that paper said: "Madame Wakefield sang the Sandman's song with great impressiveness."

This singer's German diction is better than that of most Germans and that explains her success in German lieder and in German opera. But, it must be remembered that the young artist is no less successful when she sings Italian French, and English.

Reception for Mella Mars.

The Messrs. Shubert and R. E. Johnston gave a private reception Thursday afternoon of last week at the Hotel Knickerbocker, in honor of Mella Mars, the Viennese singer of chansons. Madame Mars gave several delightful selections and later was formally presented to some of the guests, who included Lilla Ormond, the mezzo soprano; Marianne Flahaut, the mezzo, formerly of the Metropolitan Opera House; Charlotte Maconda, the coloratura soprano; Paul Morenzo, the tenor, and Howard Brockway, the composer-pianist.

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ST. PAUL

ST. PAUL, Minn., December 9, 1911.

The Schubert-Liszt Hungarian march, "Carmen" suite and Strauss waltz, "Voices of Spring," were the three orchestral numbers at last Sunday's popular concert. All of these have been played before by the orchestra; the "Carmen" suite, a great favorite, several times. The Strauss waltz was more than ordinarily well played. The program was not exclusively orchestral as usual, for Rudolph Ganz, who received such an ovation on the occasion of his appearance at a recent evening concert, gave with his very talented pupil, Edna Gunnar Peterson, a thoroughly musicianly and finished performance of the Mozart concerto in E flat major for two pianos. High praise is due Mr. Rothwell for the excellent accompaniment of the concerto. Miss Peterson reappeared later on to play a concertstück for piano and orchestra by Mr. Ganz, with the composer conducting. Possibly due partly to an over heavy accompaniment less beauty was revealed in the main body of the composition than in the unaccompanied short passages, in which Miss Peterson showed her art at its best. Her playing is most acceptable, reflecting many of the characteristics of the Ganz manner of playing, though she is not so entirely free from mannerisms as is her illustrious teacher. The largest audience of the season was present at Sunday's concert.

Bess Hutchinson Cochrane presented a number of her younger pupils in a studio recital last week. Mrs. Cochrane recently appeared in recital in Minneapolis at the Radisson Hotel as piano soloist and as accompanist for Mrs. Edward Ellis, soprano, and Mrs. Charles E. Calkins, cellist.

Because of the Land Show to be held at the Auditorium from December 12 to 23 the next three popular concerts will be at the Metropolitan Theater.

A new cantata, "The Nazarene," by William Rhys-Herbert, was sung Tuesday evening at the First Methodist Church by the chorus of the church under the direction of Rollin M. Pease, with the composer at the organ. The soloists were Mrs. Alexander C. Stevens, soprano; Mrs. Charles O. Krieger, contralto; Austin Williams, tenor; Francis Rosenthal, bass.

The pitfall of too long programs the Schubert Club has pretty well avoided until this week, when it must be admitted that the fault somewhat marred an otherwise enjoyable program. A piano number came first, Schumann's "Etudes Symphoniques," played by Margrethe Pettersen, followed by a Dvorák trio, op. 21, performed by Lima O'Brien, piano; William Warvelle Nelson, violin, and Frederick Scheldt, cello. The Dvorák work is very beautiful and was played well, though at times there was lacking the forcefulness and the distinctness of accent necessary to a completely satisfactory performance. Especially notable in the course of this number was the fine big tone that Mr. Scheldt drew from his instrument. The Brahms Quartet, composed of Nell Fales, soprano; Edith Stevens, contralto; Lyman Cathcart, tenor; Carl Larson, baritone, made its initial appearance on this program. The Brahms "Liebeslieder" and Liza Lehmann's "Daisy Chain" were sung from memory. The tone, the attack and the balance of the ensemble were good. There is room for improvement, however, in some of the individual work; the high tones of the tenor are faulty, and the baritone, whose presence is agreeable and bearing dignified, would add to the worth of his work by the polishing of his diction and enunciation. The soprano is the possessor of a voice of freshness and charm and her solos were well taken. Of the group the performer who distinguished herself most was the accompanist, Bessie Godkin. She supported the quartet excellently and the delicacy of her accompaniments in the daintier songs was delightfully in accord with the sentiment.

The fourth of the symphony concerts, moved from the even tenor of their way by the Land Show at the Auditorium, occurred Friday of this week instead of its usual time, Tuesday of next. St. Paul had the privilege of hearing in the soloist of the evening, Christiaan Timmer, concertmaster of the orchestra, a violinist of high attainments. Mr. Timmer in his playing of the tremendous Beethoven concerto in D major left no room for doubt of his mastery of the violin. The matter of technic one forgot, difficulties known to be very great in this concerto apparently did not exist, and as he went his tone grew steadily bigger and better. In the concerto and in the Beethoven romance in G and the Zarzycki mazurka, which the soloist played also with orchestral accompaniment, his attitude was that of the reverent musician and his translation of the spirit of the composer sincere and convincing. Mr. Timmer, recalled

time after time, must have been gratified by his very enthusiastic reception. He responded after his last programmed number with the Wieniawski "Legende." The accompaniment, for the most part remarkably good in the concerto and romance, was less so in the Zarzycki number, which makes severe demands in its quick and erratic tempo. The orchestra found its happiest medium in the Schubert "Unfinished" symphony and in its performance did some of the best work of the season. In the symphonic poem, "Phaëton," by Saint-Saëns, Mr. Rothwell painted very successfully the graphic mythological tone picture of the impetuous youthful god dashed from his chariot after his mad ride through the heavens. The final number, Tchaikowsky's "Marche Solennelle," thrillingly played, made a fitting climax to an unusually enjoyable program.

MARY ALLEN.

Irene Armstrong Under Brown Management.

Irene Armstrong, an unusually gifted soprano who gave a recital last season in New York, is an American possessing a prepossessing personality and an artistic temperament.



IRENE ARMSTRONG.

Her repertory is very extensive, including English, French and German songs. Miss Armstrong will be heard during the season under the management of Concert Direction E. S. Brown.

Ondricek Studio Musicales

Last Saturday evening Marie Ondricek-Leitner, director of the Ondricek Studio, 163 East Seventy-second street, New York, introduced her twelve year old pupil, Bozka Hejtmánek. This young lady, who attends school and therefore is compelled to do her musical work before breakfast, showed remarkable talent and reflected great credit upon her instructor. She played a program of taxing dimensions for one so young, comprising sonata, No. 8 (Mozart), etude, F major (Czerny), "Butterfly" (Grieg), valse, E minor (Chopin), "Fourth Impromptu" (Schubert), "Rondo Capriccioso" (Mendelssohn), and responding to three encores. Bedrich Varka, head of the cello and ensemble department, assisted with two cello solos, "On the Lake" (Godard) and "Rondo" (Dvorák). With Victor Kolar, violinist, the musicale was brought to a close with Dvorák's "Dumky" trio, for violin, cello and piano.

There was a large attendance present who enjoyed the program and congratulated the director upon her efficient work and the success of the school.

Mrs. Irvine's At Home.

Jessamine Harrison Irvine's at home on December 3 was largely attended by those prominent in musical, artistic and social circles. Vernon Archibald gave a group of Lily Strickland's lovely songs, with the composer at the piano, and a miscellaneous group. Leila Royer, Martha Hathaway and Alice Springer each gave delightful song groups.

Mrs. Irvine accompanied Julie Michaelis at two November Northern Music Conservatory concerts and other artists

at the Madison Avenue League on November 21, afternoon and evening, and at several private engagements. On December 22 she will play at Sherry's for Bide-a-Wee entertainment.

Music Teachers' National Association.

The thirty-third annual meeting of the Music Teachers' National Association will be held at the University of Michigan, Ann Arbor, December 26-29 inclusive.

The programs are as follows:

TUESDAY EVENING, DECEMBER 26.

8.00—Informal reception, tendered by the University Musical Society, in the parlors of the Barbour Gymnasium.

WEDNESDAY, DECEMBER 27.

All sessions in Sarah Caswell Angell Hall.

9.30—Formal opening of the sessions.

Address of Welcome on behalf of the University.

President Harry Barnes Hutchins, LL.D.

10.00—"The Function of Music from a Non-Professional Point of View."

Robert M. Wenley, LL.D., University of Michigan.

10.30—"The Orchestra before Berlioz."

Louis A. Coerne, University of Wisconsin.

11.00—"The Harmonization of the Ethnic Scales."

Max Meyer, University of Missouri.

2.00—"Some Recent Contributions to the Philosophy of Music."

Charles W. Douglass, Peekskill, N. Y.

2.30—"Guilmant's Contribution to Organ Music and Organ Playing."

William C. Carl, New York City.

3.00—Harmony Conference.

Chairman, George C. Gow, Vassar College.

"Aesthetics of the Chord."

The Chairman.

"Harmony and the Composer."

E. R. Kroeber, St. Louis.

"Harmony vs. Theory, a Study of Method."

H. D. Sleeper, Smith College.

"Keyboard Harmony."

Effa Ellis, Omaha.

8.15—Piano and vocal recital.

Albert Lockwood, Samuel P. Lockwood and William Howland,

University School of Music, Ann Arbor.

THURSDAY, DECEMBER 28.

9.30—"The Orchestration of Bach."

J. Frederick Wolfe, Bethlehem, Pa.

10.00—"MacDowell versus MacDowell."

Oscar G. Sonneck, Library of Congress.

10.30—"The Development of the Orchestra Since Berlioz."

Frederick A. Stock, Chicago, Ill.

11.00—"President's address, 'Has the Policy Inaugurated in 1906 Been Satisfactory?'"

Peter C. Lutkin, Northwestern University.

11.30—Annual business meeting.

Reports of secretary, treasurer and executive committee.

Election of three members of the executive committee for a term of three years, in place of Messrs. Hattstaedt, Lutkin and Manchester, (whose terms now expire.

Other business.

2.00—"The Influence of Architectural Acoustics on Musical Quality."

Walter C. Sabine, Harvard University.

2.30—Voice Conference.

Chairman, Oscar Gareissen, New York City.

General subject: "Vocal Psychology and Pedagogy."

"Neglected Essentials and Unfavorable Mind Pictures."

The Chairman.

"The Reconciliation of Art and Science in Vocal Teaching."

R. E. S. Olmsted, Smith College.

"The New Theory of the Mechanism of the Larynx."

Carlo Soniggi, Chicago.

4.00—Annual meeting of the American Section of the International Musical Society (at the residence of Albert Lockwood).

President, Albert A. Stanley, University of Michigan.

8.15—Organ recital (in University Hall).

Frederick Wolfe, Bethlehem, Pa.

FRIDAY, DECEMBER 29.

9.30—"Conductors and Non-Conductors."

Charles S. Skilton, University of Kansas.

10.00—"Personality and Nervous Poise."

John C. Griggs, Vassar College.

10.30—Piano Conference.

Chairman, Albert Lockwood, University School of Music.

General subject: "Has There Been Any Advance in Piano Technique Since Liszt?"

To be opened by Allen Spencer and Edwin Hughes.

2.00—"Amateur Orchestras."

Samuel P. Lockwood, University School of Music.

2.30—Public School Conference.

Chairman, Will Earhart, supervisor, Richmond, Ind.

"Specific Musical Education vs. Culture through Music."

W. A. White, Northwestern University.

"Instruction in the Grades for Such Education."

W. O. Meissner, Oak Park.

"Instruction in the High School for Such Education."

E. B. Birge, Indianapolis.

4.30—Chamber music recital.

Detroit String Quartet.

Soloist, Elsa Ruegger, cellist.

5.15—Close of the sessions.

Jomelli Returns for Another Tour.

Madame Jomelli, the prima donna, returned to this country last week on the steamer Baltic of the White Star Line. Her coming tour, which has been widely advertised, will include the West and South. Madame Jomelli's New York recital will be given at Carnegie Hall Tuesday afternoon January 23.

ST. LOUIS

St. Louis, Mo., December 5, 1911.

St. Louisans who witnessed the performances of the All Star Imperial Russian Ballet with Mikail Mordkin at the head, in the Odeon, on the evenings of November 30 and December 1, certainly had a delightful treat. On account of his recent illness, Mordkin did little work, but those dances he did perform, especially the "Bow and Arrow" and the "Gypsy" dances, were thoroughly enjoyed. The premiere danseuse, Julia Sedowa, has been very favorably compared with Pavlova, so excellent was her work. As the doll in "Coppelia" and as the queen of the swans in "Le Lac de Cygnes," as well as in her solo work, she won much applause. Of the ballets presented, "Coppelia" was by far the more enjoyable, neither being as long nor as monotonous as "Le Lac de Cygnes." All the solo work was excellent, the only comment being that there was so little of it. But it is to be hoped that the success of this engagement will lead to another, so as to have another chance of seeing such beautiful work.

The production of Charles C. Soule's "Hamlet Revamped," by the Amphion Club, Tuesday, November 28, was, as a whole, quite a disappointment to those who long had eagerly looked forward to the affair. In the first place, they undertook to present a very old-fashioned piece of work, which failed to interest the audience of today. Then, too, while the Amphion Club as a chorus is among the best of the city, there are few voices which show off very well in solo work, which, together with the lack of experience in stage business, made the entertainment seem amateurish. This was the first of the Amphion Club's affairs which has not been successful in every way, and it will, no doubt, be the last, for the next two concerts will be regular full dress affairs, with well known soloists.

The fourth pair of St. Louis Symphony Orchestra concerts at the Odeon, on the afternoon of December 1 and the evening of December 2 was the most enjoyable pair so far presented this season. The soloist, Ludwig Hess, drew his audience irresistibly toward him. His big number, "Lohengrin's Narrative," was his best effort, though the group of songs which he rendered later on the program was very effective, too. Of the solo numbers Schubert's "Erlkönig" was the most ambitious, and seldom has it been done so commendably in St. Louis. In "Cato's Advice" and "My Pretty Jane" Mr. Hess showed how completely he has mastered English, though the latter piece is of too light a nature to suit his heavy voice. As an encore he gave the ever welcome "Two Grenadiers." Of the three attractive orchestra numbers Dvorak's fifth symphony was the most beautiful. While it has been done here often before, it never grows tiresome. Bantock's "Pierrot of the Minute," a weird little selection, and the "Der Freischütz" overture completed the program.

Prior to the Thanksgiving entertainment of the Columbian Club the second act of "Madame Butterfly" was presented by club talent, with Mrs. Morris Skramka in the title role. Louis Templeman sang Sharpless and Rosalind Sternberg Suzuki. Each was proficient and the affair was most successful.

An artistic program of child music was presented by Ida Messmer for the monthly music hour on Saturday, December 2, at her studio in the Butler Building. The children sang and played the piano and seemed to have made the work a part of themselves, so heartily did they enter into it. By Miss Messmer's methods she opens the minds of the children to an appreciation and a love for all music.

Helena Fredericks presented last week at the Columbia Theater her condensed version of "Cavalleria Rusticana." For a vaudeville production it was fairly well done, but the role of Santuzza did not suit Miss Frederick as well as that of Antonia in "Hoffmann's Tales," a condensed version of which Miss Fredericks and her company sang last year.

The newly formed Missouri chapter of the American Guild of Organists is carrying out its regular plans regarding a series of weekly organ recitals. The first was given by Rodney Taylor on the afternoon of November 26 in the Pilgrim Church. He was assisted by Mrs. Rodney Saylor, contralto. The second recital, on December 3,

was given by E. R. Kroeger at the Church of the Messiah. Carolyn Allen follows on December 10 at the West Presbyterian Church. These recitals are thoroughly enjoyed by those who are fortunate enough to hear them.

The Arion Club of Webster Groves gave its first concert of the season Tuesday evening, November 28. There are thirty-seven men in the chorus, under the direction of Glenn H. Woods. The soloists were John Barnes Wells, tenor, and Joseph Habada, violinist, both of whom were very good. The club shows thorough training and sings well.

Edward A. Holscher was the soloist at the Aeolian Company concert of Saturday afternoon, December 2. Mr. Holscher is one of St. Louis' most capable baritones, and on Saturday, as is usual with this singer, he rendered his numbers beautifully.

Gamble Concert Party in Mediterranean.

The accompanying cut of Verna Page and Ernest Gamble, of the Ernest Gamble Concert Party, was made from a picture taken when the artists were cruising in the Medi-



VERNA PAGE AND ERNEST GAMBLE.

terranean last summer. They were aboard a White Star steamer in the harbor of Algiers when the camera snapped them.

The Gamble Concert Party has toured all over the United States and has visited distant lands as well.

Critics Admire Voice and Art of George Harris, Jr.

George Harris, Jr., the young American tenor, has reason to feel gratified over the success achieved by his first New York song recital, which took place Monday, December 4, at the Harris Theater in West Forty-second street. Perhaps it should be stated that it is a mere coincidence that the name of the singer and the theater should be the same. Mr. Harris is not related to the proprietor of the pretty playhouse where the recital was given, but is a son of the president of Amherst (Mass.) College. The following extracts from reviews in the New York dailies of December 5 testify that the music critics admired the voice and art of the tenor:

Mr. Harris ventured a wide range of songs, from operatic arias to encore ditties, and achieved success, especially in the French numbers. His young voice, while not powerful, is a true tenor of the old school that in a Mozart aria suggested more Bonci than De Reszke, and it was big enough to fill the theater easily. While he is not temperamentally a dramatic tenor, his rendering of the more turbulent modern songs was always artistic in not overshooting the limit of natural powers.—New York Evening Sun.

Mr. Harris is a tenor of excellent musical intelligence and approved training acquired here and partly in Europe. He sang songs by Verdi, Schubert, Mozart, Brahms, Wolf, and a group of French writers dating from Greta to Massenet. These were especially well done and established the fact that Mr. Harris is unusually felicitous in music of the French school.—New York Morning Telegraph.

George Harris, Jr., has already been heard here this season at an orchestral concert. Yesterday he appeared to vastly better advantage, displaying a light but exceedingly agreeable voice and showing

careful, musicianly training in phrasing. He earned the gratitude of his audience by contenting himself with the powers nature had bestowed upon him and by not indulging in forcing of tone.—New York Herald.

After listening to the recital of George Harris, Jr., the young tenor, yesterday afternoon, it can only be said that here we have an American Clement. He is not so experienced as his French contemporary, but there is every indication of as earnest a spirit as the Frenchman. Mr. Harris has a voice light in quality, but very agreeable and he uses it with considerable skill which will doubtless grow with experience. His program was skillfully arranged, and to the pleasure which he gave his audience by the familiar Italian and German songs he added a number of novelties in his own tongue.—New York Evening Telegram.

A song recital was given in the Harris Theater yesterday afternoon by George Harris, Jr., a young tenor, who appeared about a month ago to sing the tenor solos in Liszt's "Faust" symphony when that work was presented by the New York Symphony Orchestra. His voice is light and agreeable in quality and discriminating. It has, indeed, no little charm and shows truly artistic instincts. His range of expression is apparently not wide, but within it—and he had the good sense to remain within it in most of the numbers that made up his program yesterday—he accomplishes something finished and artistic.

His program was made up of a few operatic arias and songs in German, French and English. In "Il mio Tesoro" from "Don Giovanni" he showed skill, some nicely finished passages, some smooth phrasing; but it was a venturesome undertaking not rewarded with so much success as his singing of the air from Greta's "Zemire et Azor," which presents fewer difficulties. He also sang an air from Massenet's "Manon."

Mr. Harris seemed to move in his proper sphere in songs, as Schubert's "Du bist die Ruh," into which he put sincere feeling; Strauss' "Die Nacht," Brahms' "An eine Aeolsharfe," Berlioz's "Absence," wherein were carefully wrought phrasing, sustained tone and a feeling for a broad melodic line, and in Schubert's "Die Forelle" and Strauss' "Wozu noch, Mädchen," he pleasingly expressed their lighter veins. French songs by Massenet, Georges, Moreau and Paladilhe, and songs in English by the Americans, Hammond, Mary Turner Salter and Cadman, made up the rest of his program. The finely lyric vein of Mr. Harris' singing, and especially his excellent enunciation, were warmly appreciated by his listeners.—New York Times, December 5, 1911.

He (Mr. Harris) has evidently taken great pains to learn really to sing, and as a result some fine qualities appeared in his singing yesterday. He possesses a genuine light tenor voice, an unusual control of breath and a discriminating sense of style, and each song that he sang showed careful preparation.—New York Evening Globe, December 5, 1911.

In his delivery yesterday of songs that were varied in character Mr. Harris disclosed a communicative taste that was wholly artistic. His voice is naturally of good quality and large in volume. Its upper tones are of an especially good timbre.—New York Sun, December 5, 1911.

George Harris, announced as an American tenor, had the courage of his convictions in meekly allowing that he was a simple United States songbird and not imported. He is one of a rare class, however, having a true American "high voice" which is the sweet lyrical. He has studied in Paris with Jean de Reszke. His program had Verdi, Schubert and Mozart upon it, for first group of songs, "I Lombardi," "Du bist die Ruh," "Die Forelle," and an air from "Don Giovanni," "Die Nacht" and "Wozu noch, Mädchen," "An eine Aeolsharfe" and "Neue Liebe," the first two by Strauss and the remaining brace by Brahms and Hugo Wolf, were given with fine spirit, whether dreamy, intense or sad. Mr. Harris is an active principal, indeed, in his work. He shows that he intends to conquer, not but by the sword. He is sure of himself, evidently, or rather he is an American to the limit in his character; ready to show that he has evidently put soul and body into a good, forceful style of interpretation in singing.—Brooklyn Eagle.

Harris was not altogether a stranger to New Yorkers when he stepped on the stage yesterday with his accompanist, Walter Kiese-wetter. At a concert of the Symphony Society, Walter Damrosch conductor, he already had made an agreeable impression, singing the solo tenor part in Liszt's "Faust" symphony. In a program which, of course, made wider demands on his powers, that impression was confirmed, if not strengthened. Harris has a tenor voice, delicate in texture, of high pitched tessitura and exceedingly melodious. Evidently the singer has been graduated, too, from a good school. His tones are well placed and admirably equalized in every register.—New York Press.

A young tenor, George Harris, Jr., the son of the president of Amherst College, who has been studying with Jean de Reszke, gave his initial recital yesterday afternoon at the Harris Theater, Manhattan, before a very fashionable audience. Mr. Harris possesses a light tenor voice nicely poised and well polished, and as a salon singer he will prove extremely popular, for he does modern French songs very well.—Brooklyn Standard Union.

His work is distinguished by most excellent taste. The voice carries in a smooth and beautifully rounded manner. The artist has a capital way of equalizing the vocal resources at his command and is particularly clever in employing to best advantage a rich scale of dynamic shading. Mr. Harris is a singer for twilight or for poetical sentimental moonlight. He is most at home in songs of gentle pathos, mystically veiled melancholy and sadness. For such songs his voice is wonderfully equipped with its technically most highly developed mezza voce, which often call up memories of Bonci. Of the well planned program, we lay emphasis on the French group, sung with finished taste. A little chef d'œuvre was offered in the Des Grieux aria from Massenet's "Manon," in which the subtle rendition recalled the art of one of the best French tenors. Even so, we heard some excellent singing in the German songs. The artist achieved marked success; had to repeat several numbers and grant encores. (Translation) New York Staats Zeitung.

JUBILEE WEEK FOR THE RUBINSTEIN CLUB.

In the year 1886, when Anton Rubinstein was touring Europe, William Rogers Chapman organized a woman's choral club in New York. The new society was called the Rubinstein, after the celebrated Russian composer-pianist. For twenty-five years the Rubinstein Club has given high grade concerts. All over the country choral clubs were founded on the plans which have made the Rubinstein Club famous.

Mr. Chapman, who organized the club, was chosen the first musical director, and the arrangement has endured for twenty-five years.

The Rubinstein Club has suffered some upheavals, but after certain factions resigned harmony was restored. This week the old club is celebrating its silver jubilee. It began with the musicale in the Astor Gallery of the Waldorf-Astoria Hotel on Saturday afternoon, December 9. Last night (Tuesday, December 12) the jubilee concert took place in the ballroom of the Waldorf-Astoria, and Friday night of this week a testimonial banquet will be given for Mr. Chapman and Mrs. Chapman, the helpmate of the musical director, and president of the club. The concert will be reviewed in THE MUSICAL COURIER next week, together with details of the banquet and musicale following the feast. Pasquale Amato, baritone of the Metropolitan Opera Company, and Mildred Potter, concert contralto, were the soloists last night. The program for that occasion included music presented at the first concert of the club in Chickering Hall a quarter of a century ago. Each guest at the concert last night received one of the souvenir programs printed in silver.

The artists engaged for the musicale last Saturday were Cecil Fanning, baritone (his sixth engagement); Isabelle Bouton, mezzo soprano; Josefa Schaller, violinist, and H. B. Turpin, accompanist for Mr. Fanning. Bidkar Leete, the official pianist of the Rubinstein, accompanied Madame Bouton and Miss Schaller, in addition to playing some solos.

Mr. Fanning received a cordial welcome when he came on the platform after Mr. Leete played a Chopin study and nocturne. For his first selection Mr. Fanning sang an air from Sullivan's opera "Ivanhoe," and he sang it straight from the heart, with a manly, ringing voice that was good to hear. The baritone also gave two song groups, the first consisting of a Rachmaninoff setting to Tolstoy's words, "Thou Billowy Harvest Field," and Loewe's dramatic setting for "Der Erl Koenig." Mr. Turpin, as is his custom when Mr. Fanning sings, gave some brief explanatory remarks of the songs, which were appreciated. Mr. Fanning's splendid rendition of "Der Erl Koenig" stirred the assemblage of five hundred women and a dozen men who had braved joining the army of "fair ones." For his first encore Mr. Fanning gave Loewe's charming lied "Niemand hat's Gesehen." Later in the afternoon Mr. Fanning afforded more delight by singing a French folk song of the seventeenth century, which graphically depicts the release of a prisoner. The song, arranged by Ferrari, is entitled "Les Cloches de Nante." "Dame Durden," a humorous old English song, followed, and when another encore was demanded Mr. Fanning sang the amusing "Matilda," one of the "Cautionary Tales" by Liza Lehmann, and originally presented by a member of Madame Lehmann's concert company which toured America last season.

Mr. Fanning's singing is a joy to the critical. His vocal technic is sure, his diction polished, his musical taste irreproachable, and with all of this the singer combines magnetism and interpretative powers that the gods have bestowed only upon a chosen few. Mr. Turpin's assistance at the piano was admirable, and there would be no exaggeration if a more striking adjective were used to describe the playing of this highly educated musician.

Isabelle Bouton sang a Ponchielli aria and song in English and French. Mr. Leete added the E major polonaise by Liszt. Miss Schaller played the romance and finale from Wieniawski's concerto in D minor.

Several encores were granted. Mr. Leete played one of his own compositions, and Mrs. Chapman, who presided at the musicale, told the audience that, in spite of the foreign sounding name, Mr. Leete was a "good Down East Yankee, from Connecticut."

Other announcements concerning jubilee week were made by Mrs. Chapman and Mrs. Alexander H. Candlish, the recording secretary. Other officers who are doing their share of hard work during the festival week are Mrs. Eugene Hoffman Porter, Mrs. Samuel J. Kramer and Mrs. Samuel Lane Gross, the three vice-presidents; Mary Jordan Baker, the corresponding secretary and treasurer, and the directors, Mrs. John Hudson Storer, Mrs. Charles F. Terhune, Helen Barrett, Mrs. George Walter Newton and Mrs. W. H. H. Amerman. Mrs. John Gilbert Gulick is

chairman of the jubilee committee and Miss Barrett is the secretary.

The three Rubinstein songs heard at the first concert, and repeated last night, are "The Water Nymph," "The Lotus Flower" and "Sweetly Sang the Bird." Other songs on the programs of the first concert and the one given yesterday included "Visions" by Sucher; "Song of the Winds" by Becker; "Summer Night" by H. Hofmann; "Twitter, Twitter," by Sturn; "Found" by Osgood and "Old German Shepherd Song" by Krenzl. An orchestra made up of players from the New York Philharmonic Society also assisted.

The elaborate plans for the jubilee banquet have been completed. Madame Nordica will have a table with her own guests, and the American prima donna has promised to sing. Artists from the Metropolitan Opera Company expected are Marie Rappold, Alma Gluck, Riccardo Martin and Leon Rothier. Clarence Whitehill, baritone, and Lilla Ormond, mezzo soprano, are also to participate.

The jubilee committee has prepared a number of surprises. All the boxes in the ballroom have been sold, and these will be occupied by members and former members of the club and a number of distinguished guests.

Janpolski with Ballalaika Orchestra.



ALBERT G. JANPOLSKI.

The Russian Ballalaika Orchestra has secured Albert Janpolski for a number of special concerts on tour. Mr. Janpolski was the soloist with the orchestra last Thursday at Mrs. Hakesworth's "Chanson en Crinoline" Russian soiree, at the Plaza Hotel, and will also appear at the Grand Opera House in Providence and Symphony Hall, Boston, and other points where he will introduce a few new Russian arias and folk songs other than those he had used previously.

McLellan Pupil with Buffalo Saengerbund.

Beatrice Fine, soprano, appeared as soloist with the Buffalo Saengerbund on November 27 and won an instantaneous success in an aria from "Tannhäuser" and a group of songs. Mrs. Fine is a pupil of Eleanor McLellan, the New York vocal instructor and coach, and an exemplification of the splendid results the latter receives.

Following are a few press notices:

Mrs. Fine proved herself a worthy acquisition and sustained her reputation as a dramatic singer.—Buffalo Democrat.

Her superb voice and execution charmed the audience.—Buffalo Freie Presse.

Mrs. Fine immediately won favor with the audience. She sings with fine taste.—Buffalo Commercial.

Mrs. Fine made a most favorable impression.—Buffalo News.

She has a soprano voice of excellent quality and she sings with authority and fine style. Mrs. Fine was recalled many times after her group of songs.—Buffalo Express.

Mrs. Fine proved herself to be a cultivated singer with a voice of beautiful quality.—Buffalo Courier.

Cecil Fanning in New York.

During the months of December and January, Cecil Fanning, the American baritone, will have a number of appearances in New York. Mr. Fanning sang for the New York Rubinstein Club last Saturday (see report on this page). Thursday morning of this week he will sing for the Harlem Philharmonic Society at the Waldorf-Astoria Hotel, New York. Early in the new year

he sings twice at the Hotel Plaza, at fashionable morning musicales, and his next date will be with the New York Symphony Society at Carnegie Hall, Saturday afternoon, January 6, in a concert for young people. The program for this date will be devoted to music of Anglo-Saxon composers.

GISELA WEBER TRIO CONCERT.

Friday evening last, in the north ballroom of the Hotel Astor, New York, there occurred the first recital of the season by the Gisela Weber Trio. That this organization is a most popular one was demonstrated by the exceptionally large audience which assembled and in order to accommodate which it was necessary to bring in many additional chairs. Mrs. Weber has gained considerable distinction during the past few years as a violinist and wherever she has appeared, either as soloist or in concerted work, she has been the recipient of unqualified praise from musicians, music lovers and press. Leo Schultz, the experienced cellist, was in his accustomed place.

When this Trio was first organized the piano part was in the hands of Madame Holmes-Thomas, its founder, but this lady having retired, the services of Cecile M. Behrens were secured and no better choice could have been made, for Mrs. Behrens is not only a pianist of remarkable ability but an exceptional ensemble player, and the Trio has not, as one might expect, suffered from a change in its personnel. On the contrary, the three played together with a unanimity of style and conception that might have led the casual observer to believe that the members had been working together for years. That they had been indulging in serious and careful rehearsing was evident in every number and in every phrase. Details had been worked out with a clearness that bespoke true insight and understanding, while the interpretation was infused with a delightful spirit, an evidence of artistic comprehension.

The program comprised but three numbers, Mendelssohn's trio in D minor, Franck's sonata for violin and piano and Schutt's "Walzer Maerchen" trio, op. 54. The selection of the Mendelssohn trio was a most happy one. The players seemed to realize that this work would not only afford a test of their abilities, but also that its melodious beauty would appeal to their audience. They played it with a reverence and sympathy which called forth warm applause. There is no more beautiful music than that of Mendelssohn at his best, and this is Mendelssohn at his best. The andante was of exceptional beauty and the scherzo was delivered with a daintiness that called forth expressions of delight in many and varied ways. The finale was given with a gusto that showed to the best advantage the technical abilities of the players. At the conclusion the members were called out many times and the two ladies received more flowers than they could conveniently handle.

Mrs. Weber and Mrs. Behrens played the beautiful Franck sonata in a thoroughly artistic manner. The hidden beauties of the work were uncovered and set free and although this sonata has been presented very frequently of late, it is nevertheless always a welcome number when delivered in such a manner as on this occasion. The brilliant Schutt trio formed an admirable concluding number, and its sparkling rhythms put the audience in an exceedingly pleasant mood.

Altogether it was one of the most enjoyable concerts thus far given this season and the trio is to be congratulated not only on its work but for presenting a program which required only one hour and a half in performance, consequently every moment of it furnished enjoyment and the usual rush at the conclusion of most programs was avoided. It is not transgressing the bounds of propriety in recommending to many concert givers the advisability of adopting this method of making short programs with every number an important one.

Strassberger Professor Wins Success.

Felix Heink, for many years head of the piano department of the Strassberger Conservatories of Music, St. Louis, Mo., whose time is being filled with the teaching of the graduates and post-graduates of the Strassberger Conservatories, which employs a staff of fifty-one teachers, has found it possible to accept only a few concert engagements. His first public appearance this season was in conjunction with the St. Louis Symphony Orchestra concert on November 19, and proved a triumph for him and the Strassberger Conservatories. The following are extracts from St. Louis papers:

The concert of the St. Louis Symphony Orchestra brought as soloist the famous St. Louis piano virtuoso, Felix Heink, and took place before a sold out house. Mr. Heink's masterful performance aroused the undivided admiration of his listeners and brought him well deserved applause. Besides a marvelous technic, the artist excels in a tenderness of touch and shading, which make his performance doubly enjoyable.—Westliche Post.

Mr. Heink, the soloist, also came in for his share of the honors and was applauded heartily by the musicians on the stage and the auditors off the stage.—Globe Democrat.

LONDON

HAREWOOD HOUSE, Hanover Square, W.,
LONDON, England, December 2, 1911.

Humperdinck's "Königskinder" received its first London hearing Monday, November 27, at Covent Garden, with the allotment of cast as follows:

Königsohn	.....Otto Welt
Gänsemagd	.....Frau Gura-Hummel
Spielmann	.....Rudolf Hofbauer
Hexe	.....Frau Langendorff
Holzacker	.....Johannes Föns
Besenbinder	.....Hans Bechstein
Töchterchen	.....Miss Beckley
Ratsälteste	.....Erich Hunold
Wirt	.....Gaston Sargeant
Wirtstochter	.....Else Bengell
Schneider	.....Haigh Jackson
Stallmagd	.....Alys Mutch
Two Torwächter	.....Mr. Arundell.....Mr. Dolphin

Conductor, Franz Schalk.

On the occasion of the American premiere of "Königskinder," December 28, 1910, THE MUSICAL COURIER re-

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viewed the work thoroughly and interestingly. As to the worth of the Covent Garden cast there was an all sufficiency in so far as that each and every one was perfectly acquainted with his and her part; experience and discipline distinguished every one's work, but of art or charm the sources from which all æsthetic enjoyment must spring, there was nothing. In the three orchestral preludes to the three acts the orchestra made much reparation. When in joined forces with the vocalists there was not only a woful dragging of tempi, but the unmusical tone of the vocalists prevented all possibility of blend with the pure orchestral tone, thus not only marring the ensemble but presenting an outbalancing strident ugliness of tone that destroyed the effect of whatever other charms there might be. In an opera of the delicacy and lightness of touch such as "Königskinder" fosters this non-musical tone is a positive affront to one's musical perception and auditory nerve.

Jeanne Jomelli left London for America, November 28, to fulfil a long list of concert engagements that will take her to the Pacific Coast.

Felice Lynne, the new soprano at the London Opera House is, like Orville Harrold, a protégée of Oscar Hammerstein, who discovered her some two years ago and has now made a six years' contract with her.

The success of the German season at Covent Garden this autumn has encouraged the management to add the "Ring" and some four performances of "The Flying Dutchman" to the repertory of the "grand" season, which latter will open in April. Among the artists re-engaged are Heinrich Hensel and Anton van Rooy. Negotiations are pending with Hans Richter for the conducting of these German works.

At her two recitals at Bechstein Hall, November 18 and 25, Elena Gerhardt presented the following programs:

NOVEMBER 18.

Ueber die Heide	.....Brahms
Sonntag	.....Brahms
Immer leiser wird mein Schlummer	.....Brahms
Schwalbe sag mir an	.....Brahms
Sapphische Ode	.....Brahms
O liebliche Wangen	.....Brahms
Alle Dinge haben Sprache	.....Wolff
Knabe und Veilchen	.....Wolff
Du bist so jung	.....Wolff
Ich fürcht' mit Gespenster	.....Wolff
Fäden	.....Wolff
Die Krone gerichtet	.....Wolff

(First performance in London.)

Established 40 Years

Morgen	.....Strauss
Wiegenlied	.....Strauss
Wenn du mich mit den Augen streifst	.....Wolff
Auf einer Wanderung	.....Wolff
Storchenbotschaft	.....Wolff
Er ist's	.....Wolff

NOVEMBER 25.

Provençalische Lied	.....Schumann
Wenn ich früh in den Garten geh	.....Schumann
Ich grille nicht	.....Schumann
In's Freie	.....Schumann
Der Nussbaum	.....Schumann
Frühlingsnacht	.....Schumann
Six Zigeunerlieder	.....Brahms
Im Treibhaus	.....Wagner
Stehe still	.....Wagner
Träume	.....Wagner
Schmerzen	.....Wagner
Wenn schlanke Lilien wandelten	.....Weingartner
Lied der Gawaze	.....Weingartner
Ein Schwan	.....Grieg
Mit einer Wasserlilie	.....Grieg
Neue Liebe	.....Rubinstein

On both occasions Miss Gerhardt was in excellent form and gave of her best in these two magnificent selections of song. Miss Gerhardt will leave for America in January, accompanied by her manager, Rudolph Mayer, to fill a number of engagements there.

Theodore Byard has been meeting with great success throughout the Provinces where his programs have been arranged to contain not only the inevitable English ballad, but always a group of German songs, which latter genre of song though often attempted in the Provinces is but seldom received there with any appreciation. But through Mr. Byard, whose sympathetic interpretations never fail to carry a message, this song form is being received with much more approval by the Provincialities and in but few instances have substitutions had to be made on the programs. Mr. Byard's tour has evolved around the following dates and places: October 24, Hull; October 25, Derby; October 26, Bechstein Hall; October 27, Bechstein Hall; November 16, Keighley; November 17, Southport; November 19, Blackpool; November 20, Wigan; November 21, Burnley; November 22, Lancaster; November 23, Carlisle; November 25, Oxford; November 30, Kendal; December 1, Whitehaven; December 6, Bath; December 7, Bristol; December 12, Eastbourne; December 14, Weston; December 15, Exeter; December 16, Torquay; November 2, Weimar; November 3, Altenburg; November 4, Dresden; November 5, Dessau; November 7, Breslau; November 8, Gotha; November 10, Torgau; November 11, Hamburg; November 13, Leipsic; November 19, Metz; January tour in Holland; February 2, Berlin; February 10, Vienna.

At the classical concert given at Bechstein Hall November 29, the soloists were George Henschel and Percy Grainger. On the singing of Mr. Henschel the Standard of November 30 said: "It is hardly necessary to speak of Dr. Henschel as an interpreter of German lieder. His singing of Hugo Wolf's 'Wie viele Zeit verlor ich' and Schumann's 'Ballade des Harfners' was imbued with his accustomed fervor and fine vocal control, which in each case secured an encore." Mr. Grainger played the Beethoven thirty-two variations and the two Bach-Busoni choral vortspiele.

Beatrice la Palme, the Canadian soprano, has been meeting with much success in her concert tour in Canada. Miss la Palme has been singing throughout Canada since October last.

Léon Rains, whose series of four recitals given at Bechstein Hall last year served to introduce this artist to London audiences in his capacity as a song recitalist, has just returned from some important engagement in the North of England, where he met with great success.

Tina Lerner's program for her recital at Aeolian Hall, December 13, is constructed as follows:

Eroica variations and fugue, op. 35	.....Beethoven
Rondo Capriccioso	.....Mendelssohn
Four preludes	.....Chopin
E flat, C minor, F, B flat minor	.....Chopin
Nocturne, B major, op. 9, No. 3	.....Chopin
Waltz, A flat, op. 34	.....Chopin
Two etudes	.....Chopin
C major, C sharp minor, op. 10	.....Chopin
Ballade, F minor, op. 39	.....Chopin
Feux Follets	.....Liszt
Sonetto del Petrarca, No. 123	.....Liszt
Spanish Rhapsody	.....Liszt

Ernest Schelling, who was in London for a few days this week, was summoned to play for the Grand Duchess Vladimir at the Russian Embassy, where he was cordially received and congratulated at the close of his program.

Charles W. Clark has been engaged by Landon Ronald for the Wagnerian concert to be given by the New Sym-

phony Orchestra, December 16, when Mr. Clark will sing three Wagner excerpts.

"A Tale of Old Japan," a new choral work by Coleridge-Taylor, will be brought out by the London Choral Society, Arthur Fagge, conductor, at Queen's Hall, December 6.

A talented pupil is Lydia Stace, who gave a joint recital with Marta Cunningham at Stenway Hall, November 30. Miss Stace played the prelude, aria and finale by César Franck; sonata, op. 54, by Beethoven; the first performance of Scriabine's fourth sonata; some Chopin études, and ballade in F; Debussy's "Reflets dans l'eau"; four études from Holbrooke's ten études; Rachmaninoff's melodie in E, and Balakireff's "Islamey" fantasia. The young pianist's technic is sure and brilliant, and she evinces no little deep musical feeling. Her playing of the César Franck work was especially commendable, both technically and interpretatively.

Armida Senatra, violinist, introduced to a London audience by the Daniel Mayer Concert Direction, November 30, at Bechstein Hall, proved to be more than ordinarily talented. Miss Senatra draws a big, resonant tone of fine musical quality; she has had an excellent schooling and is endowed with an abundance of temperament. Her program was constructed of the Viotti-Joachim concerto, Lalo's "Espagnole" poem, the Beethoven romance in F, and Hungarian dances No. 2 and 5 by Brahms-Joachim. Few young violinists have made so favorable an impression on a first hearing as this young artist.

At the second concert this year of the Philharmonic Society the feature of interest was the appearance of the eleven year old violinist, Sigmund Feuermann, who played the Brahms concerto. A gifted child he undoubtedly is, but a less austere severe example of violin literature would have been more acceptable from every artistic and musical viewpoint. Technically his playing was marvelously correct for a child—interpretatively there was nothing to commend. And as the Daily Mail of the following day remarked: "The bust of Beethoven, standing before the platform, appeared to wear a more than ordinary sardonic smile."

At Carl Flesch's second orchestral concert given at Queen's Hall with the Queen's Hall Orchestra, Henry Wood conducting, the program was one of much interest. The Mozart concerto in A, with cadenza by Joachim; Joachim's Hungarian concerto, and the first performance in London of a fantasia for violin and orchestra by Josef Suk, constituted the artist's numbers. A thorough musician and one favoring the classical side of musical art, Mr. Flesch was perhaps at his best in the Mozart work, where his beautiful tone, refinement and great finish in bowing or phrasing brought out all the values of this lovely work. Again in the Joachim Hungarian concerto his fine schooling was apparent, as also was his regard for finish of style. The Suk work, a well written composition, is a little too prolix, and is not especially grateful to the violin.

Reinhold von Warlich will give a song recital at the residence of the Earl and Countess of Plymouth, December 7.

Signor le Comte has been filling several operatic engagements at Monte Carlo and Nice this month. Signor le Comte will leave for New York City for his annual engagement at the Metropolitan Opera House early in January, 1912.

EVELYN KAESMANN.

Cincinnati May Festival.

The twentieth biennial Cincinnati May Festival will be held in Music Hall of that city during the week beginning Tuesday, May 7, 1912. Six concerts will be given, four evening and two matinee concerts, the dates for the evenings concerts being May 7, 8, 10 and 11, the matinees May 9 and 11. The principal choral works will be the following: "Elijah," Mendelssohn, which will open the festival; "The Beatitudes," by Cesar Franck, for the second night; "Vita Nuova" of Wolf-Ferrari and Benoit's children's cantata, "Into the World," on the third night, and on the closing night the Berlioz "Requiem" and scenes from Wagner's "Meistersinger." Frank van der Stucken again will be the musical director of the festival, with Frederick A. Stock as associate conductor. The Theodore Thomas Orchestra has been engaged for the entire festival.

The principal soloists already have been engaged, as follows: Johanna Gadske and Corinne Rider-Kelsey, sopranos; Madame Schumann-Heink and Christine Miller, contraltos; Alessandro Bonci, Riccardo Martin and Ellison van Hoose, tenors; Clarence Whitehill, baritone. The festival chorus has been maintained at its usual strength of 350 voices and is under the personal rehearsal of Mr. Van der Stucken.

MARGARET HUSTON'S UNUSUAL ART.

Conventionality and conservatism do very well for prudes and pedants, but the artist who has individuality and audacity is likely to throw conventionality and conservatism to the winds. Such daring, however, is more likely than not to rouse opposition, especially from those who demand strict conformity to their ways and ideas.

When an artist strikes out on a new road or attempts to blaze a new path he or she invites criticism. There are some who will not tolerate anything not in accordance with their own narrow views; there are others who have elected themselves public judges and censors. Must artists seek permission of such to pursue their art according to their own individual ideas? Must they court the favor of these in order to escape public reprehension? Must they cater and toady to those who know less simply because they happen to be in positions of power or influence? Must one always stoop to conquer? Those who lack courage and confidence are easily frightened, but the intrepid soul shows a supreme contempt for danger. It takes a Hector to throw down the gauntlet and stand by his colors in the face of opposition, affront and injustice.

The recital given by Margaret Huston last week was regarded by some as a jejune affair, but all such erred woefully. That it was an affair of some importance was proven by the interest manifested by those in attendance as well as by the pains several of the press representatives took to depreciate the effort and the motive that prompted it, as well as their evident solicitude lest something for which they were unprepared should drop into their midst and disturb the peaceful tranquillity of their uneventful lives.

Miss Huston is not, as some seem to suppose, a singing teacher with a new method. In fact, she is not a

teacher at all in the ordinary sense of the word, inasmuch as she accepts no pupils. She has made a name for herself in Europe and has observed a few things which she thought might be of interest to those on this side of the Atlantic, and entertaining such a view, she fashioned a program calculated to set forth these things. There was no question about the value of the musical material or the manner in which it was presented. Miss Huston's art was sufficient to dispel any doubt on that score. Some, however, afflicted with that incurable disease,—musical palsy,—and others unconsciously suffering from cerebral atrophy, took exception to the form of the recital; but such exceptions are not apt to deter Miss Huston from continuing her labors or from adhering to her beliefs.

At her next recital, Miss Huston will present a program of an entirely different character, comprising songs of ancient and modern composers, operatic arias, etc., a concert which will give her an opportunity to sing and to show that her art is a much broader thing than was in evidence at her first recital, and to demonstrate, that because she chose to give a program of songs that required emphasizing the interpretative rather than the vocal side, is no proof that her art is necessarily confined within those limitations. In fact, it is diversified and multifarious. It is an admixture of magnetism, science, knowledge, skill, observation and that undefinable something called personality. She is a singer who has made an impression upon musicians, composers, scholars and critics of Europe, among whom she numbers many friends. The scope as well as the excellence of her art is recognized abroad to an extent not yet appreciated here. There is little doubt, however, that before the season has run its course she will have won that recognition to which she is entitled.

ANN ARBOR MUSIC.

ANN ARBOR, Mich., December 2, 1911.

Ann Arbor already is assuming a festive and important air because of the fact that the thirty-third annual convention of the Music Teachers' National Association is to be held in this university town December 26 to 29, inclusive. A most elaborate and important program has been arranged, in which scientific papers by eminent men of the country will be delivered. A full program will be published later. Not since 1890 has the State of Michigan been so honored, when the same association met in Detroit. At that time, however, the convention took on an entirely different character, the meetings being devoted to great concerts and recitals, the whole giving the impression of a gigantic festival. This year, as has been the custom since 1906, the convention will make the recital subsidiary to the scientific and educational aspects. Professor Lutkin, of Northwestern University, and president of the association, has chosen for the subject of his address, as president, "Has the System Inaugurated in 1906 been a Success?" A few of the subjects of other addresses to indicate the general character of the convention are "The Harmonization of the Ethnic Scales," "Amateur Orchestras," "The Orchestration of Berlioz," "The Orchestra Since Berlioz," "Has There Been Any Contribution to Piano Technic Since Liszt?" etc.

The most important event of the past two weeks was the violin recital by Maud Powell. The great interest and enthusiasm with which she was received was but a repetition of her successes in New York and elsewhere.

The University Symphony Orchestra, under the direction of Samuel Pierson Lockwood, head of the violin department in the University School of Music, made its first appearance of the season last Monday, and left a favorable impression. It is seldom that an amateur orchestra attempts such ambitious programs as does this one, and as rarely do they "get away with it." Marion Struble, a mere mite of a girl, was the soloist in the Bach concerto in D, for violin and string orchestra, and did splendidly. She had previously appeared with the same orchestra last year, at which time she made a strong impression, but this year she is ever so much better. She not only plays with splendid interpretation and great warmth, but she has a fine technic. She is a pupil of Mr. Lockwood, and if she follows in this line her success is practically assured. Leonie Born was the soloist in Weingartner's "Der Letzter Tanz."

Madame Bernice de Pasquali, soprano of the Metropolitan Opera Company, comes to Ann Arbor next Friday on the Choral Union series, and if her reception at the May Festival last year is any criterion, her success already is assured.

VICTOR H. LAUX.

NEW HAVEN MUSIC.

NEW HAVEN, Conn., December 8, 1911.

The second of the season's concerts given by the New Haven Symphony Orchestra, under the direction of Dr. Horatio W. Parker, brought to Woolsey Hall Tuesday afternoon an enthusiastic audience numbering nearly three thousand. The program was made up entirely of French works and included the Saint-Saëns C minor symphony, which was surprisingly well done. The delicate shading of the adagio and in contrast the pomp and bold attack in the finale, together with support of Professor Jepson at the organ, were features. Claude Debussy's prelude "L'Après midi d'un Faune" and the Danse, Menuet, and Marche Hongroise from "The Damnation of Faust" (Berlioz) were all well received. Carl Schuetze, harpist of the New York Philharmonic Society, was the special soloist. The fantasia of Theodore Dubois served to display his virtuosity and after several recalls he played to the pleasure of all "Au Monastere," by Hasseilmann.

Walter Ruel Cowles, of the Yale School of Music, gave a piano recital Wednesday afternoon, his program ranging from Bach and Beethoven to petite French selections.

The Harugari Singing Society gave an excellent concert Sunday night. The audience nearly filled the Poli Theater. Max Dessauer conducted both the male and mixed choruses, each singing effectively. Lucy M. Phillips, soprano; Emil Muench, tenor, and Leo Schultz, cellist, all from New York, proved artists of a high order. Barton Bachman, a local pianist, played the Mendelssohn concerto very well.

The Yale University Glee, Banjo and Mandolin Clubs will concertize in the following cities during the Christmas vacation: Brooklyn, Pittsburgh, Cincinnati, Louisville, Knoxville, Atlanta, Jacksonville, Savannah, Richmond and Washington.

The recent recital by Arthur Whiting was very unique and instructive as well. It was given under the auspices of the University. Mr. Whiting played the harpsichord and was assisted by Constance Edison, violin; George Berre, flute, and Paul Kefer, viola de gamba.

The opening affair of the University chamber concerts was given by Kneisel's Quartet this evening. Beethoven, Debussy and Schubert made up the program. This is the twenty-fifth season of these concerts.

E. A. LEOPOLD.

Letter at Musical Courier Office.

There is a letter at these offices addressed to Madame Minnie Hauck.

Esperanza Garrigue's Friday Musicals.

A delightful program was given at the Garrigue Studios, Heathcote Hall, New York, last Friday by Madame Garrigue's professional pupils, Virginia Wilson, dramatic soprano, and Boa Eaton, coloratura lyric soprano, assisted by Mr. Finlayson, violinist, and Godfrey Tretz, flutist. The program embraced classics from the eighteenth century to the present day and included modern English songs.

The studios were crowded as usual with an enthusiastic audience.

After the regular program Madame Garrigue presented:

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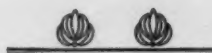
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